

English Literature for Secondary Schools  
*General Editor* :—J. H. FOWLER, M.A.

## MACAULAY'S ESSAY ON ADDISON



# Macaulay's Essay on Addison

*Edited with Notes,  
Glossary, Index of Proper Names, etc., by*

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## INTRODUCTION

IN this famous Essay a great English man of letters gives us his help towards the study of one of his predecessors. He places at our service his wonderful memory, his power of marshalling facts and details in array, his skill in story-telling, his own never-failing interest in the story he has to tell. The Essay is well worth reading because it was Macaulay that wrote it.

It is also worthy of study because it is about Addison—the “dear parson in the tye-wig,” as Thackeray called him, because, without assuming the dress of a clergyman, he became, in his gentle humorous way, a preacher of morals to his age—one of the most loveable characters among literary men, and one of the greatest writers of English prose.

Again, it deserves to be studied because it tells us so much about a most interesting period, the age of Queen Anne, the age of the famous London “coffee-houses,” when English politics and English literature were more closely connected than they have ever been before or since.

But the best way of appreciating Macaulay’s Essay and understanding his enthusiasm for Addison is to read some of Addison’s own essays and especially the delightful Coverley papers in the *Spectator*.

J. H. F.



## ANALYSIS.

### PAGE

- 1-2. Criticism of a lady's book must be courteous and lenient; Miss Aikin's *Life of Addison* a disappointment.
- 3. A Reviewer need not be guilty of abject idolatry: nevertheless Addison's character deserves much love and esteem.
- 4-6. Parentage, boyhood, and college career of Joseph Addison.
- 7-10. His classical attainments discussed.
- 11-13. Addison's English Poems and translations of the *Fourth Georgic*, with a digression on the heroic couplet as mastered by Pope.
- 14-16. Addison's choice of a calling; he is patronized by Charles Montague, and sent to France in 1699.
- 17-20. His life in France: he meets Boileau; reasons for thinking Boileau's praise of Addison's Latin poems to have been sincere.
- 21-28. Addison leaves France and travels in Italy, Switzerland, Germany and Holland; returns to England in 1703.
- 29-34. The state of parties in England. The Battle of Blenheim. Addison writes *The Campaign*. Explanation of the success of that poem.
- 35-36. Addison publishes *The Narrative of his Travels in Italy*, and *The Opera of Rosamond*.
- 37-39. His political career in England from 1705-1708.
- 41-44. His character and his friends.
- 45-46. His career as Chief Secretary in Ireland.
- 47-53. *The Tatler*; Addison's contributions are discussed.
- 53-55. Changes in the Government. Addison suffers severely in consequence, but is returned to Parliament.
- 56. He publishes *The Whig Examiner*.

- 56-60. In March 1711 the first number of *The Spectator* appears: the success of that paper.
- 61-64. *The Guardian*; Addison's first paper is in No. 67; he was preparing *Cato*; the production and success of that play.
- 65-66. Pope's attitude to Addison.
- 67-69. Anne died 1714; Whigs return to power; Addison becomes first Secretary to the Lords Justices, then Chief Secretary for Ireland.
70. Relations between Swift and Addison.
- 71-72. Addison returns to England; *The Drummer*; *The Freeholder*.
- 72-79. Estrangement between Pope and Addison explained.
- 80-81. Addison and the Countess-Dowager of Warwick.  
Addison becomes Secretary of State; his health fails.
82. He retires with pension, £1500 a year.
83. Estrangement of Steele.
84. The Peerage Bill was attacked by Steele in *The Plebeian* and defended by Addison in *The Old Whig*.
- 85-88. Little Dicky. Last days of Addison. His works entrusted to Tickell. Visit of Gay. Death and funeral of Addison, 1719. No monument till 1809.

## CHRONOLOGICAL TABLE.

DATE.	CHIEF EVENTS IN ADDISON'S LIFE.	CHIEF CONTEMPORARY EVENTS.
1672.	Born.	War between England and Holland.
1684.	Went to Charterhouse.	Bunyan's <i>Holy War</i> .
1687.	Entered Queen's Coll., Oxford.	Declaration of Indulgence. Dryden's <i>Hind and Panther</i> . Newton's <i>Principia</i> .
1689.	Was elected to Demyship at Magdalen College.	Declaration of Right. Locke's <i>Letter on Toleration</i> .
1693.	Took degree of M.A.; wrote <i>Account of the Greatest English Poets, Verses to Dryden</i> .	Party Government advised by Sunderland.
1694.	Translation of <i>Fourth Georgic</i> .	Triennial Bill passed.
1695.	Address to King William.	Siege of Namur by William III.
1697.	<i>Verses on the Peace of Ryswick</i> (Latin).	Dryden's <i>Virgil</i> .
1698.	Fellow of Magdalen College.	First Partition Treaty.
1699.	Went to France to Blois.	Bentley's <i>Dissertation on Pygmaeo-gerano-machia</i> . <i>the Epistles of Phalaris</i> .
1700.	Went to Paris, met Boileau. In December embarked from	Second Partition Treaty.
1701.	Marseilles for a tour in Italy	Grand Alliance. and Switzerland.
1702.	In Austria, Germany, and Holland.	Death of William III. Accession of Anne.
1703.	Returned to England. <i>Remarks on Italy</i> .	Queen Anne's Bounty. The Great Storm. John Philips' <i>The Splendid Shilling</i> .

1704. Wrote *The Campaign*. Battle of Blenheim.  
 1705. Attended Lord Halifax to Regency Bill passed.  
     Hanover.  
 1706. Under-Secretary of State. Battle of Ramillies.  
     *Rosamond*.  
 1707. *The Present State of the War*. Union with Scotland.  
 1708. M.P. for Lostwithiel. Battle of Oudenarde.  
 1709. Chief Secretary for Ireland Battle of Malplaquet.  
     (under Wharton). *The Tatler*.  
 1710. *The Whig Examiner*. Impeachment of Dr. Sacheverell.  
 1711. *The Spectator*. Pope's *Essay on Criticism*.  
 1712. Made Pope's acquaintance. Pope's *Rape of the Lock*.  
 1713. Produced *Cato*. Treaty of Utrecht.  
 1714. Chief Secretary for Ireland Death of Queen Anne.  
     (under Sunderland). Accession of George I.  
 1715. Rupture with Pope. *The Freeholder*. Jacobite Rebellion.  
 1716. Married the Countess of Warwick. Flight of Pretender to France.  
 1717. Secretary of State. Triple Alliance.  
 1719. Died and was buried in Westminster Abbey. Peerage Bill. Defoe's *Robinson Crusoe*.

THE  
LIFE AND WRITINGS OF ADDISON.

*The Life of Joseph Addison.* By LUCY AIKIN, 2 vols. 8vo.  
London, 1843.

SOME reviewers are of opinion that a lady who dares to publish a book renounces by that act the franchises appertaining to her sex, and can claim no exemption from the utmost rigour of critical procedure. From that opinion we dissent. We admit, indeed, that in a country which boasts of many female writers, eminently qualified by their talents and acquirements to influence the public mind, it would be of most pernicious consequence that inaccurate history or unsound philosophy should be suffered to pass uncensured, merely because the offender chanced to be a lady. But we conceive that, on such occasions, a critic would do well to imitate the courteous Knight who found himself compelled by duty to keep the lists against Bradamante. He, we are told, defended successfully the cause of which he was the champion; but, before the fight began, exchanged Balisarda for a less deadly sword, of which he carefully blunted the point and edge.

Nor are the immunities of sex the only immunities which Miss Aikin may rightfully plead. Several of her works, and especially the very pleasing Memoirs of the Reign of James <sup>20</sup> the First, have fully entitled her to the privileges enjoyed

by good writers. One of those privileges we hold to be this, that such writers, when, either from the unlucky choice of a subject, or from the indolence too often produced by success, they happen to fail, shall not be subjected to the severe discipline which it is sometimes necessary to inflict upon dunces and impostors, but shall merely be reminded by a gentle touch, like that with which the Laputan flapper roused his dreaming lord, that it is high time to wake.

Our readers will probably infer from what we have said  
10 that Miss Aikin's book has disappointed us. The truth is,  
that she is not well acquainted with her subject. No person  
who is not familiar with the political and literary history of  
England during the reigns of William the Third, of Anne, and of George the First, can possibly write a good life of  
Addison. Now, we mean no reproach to Miss Aikin, and  
many will think that we pay her a compliment, when we  
say that her studies have taken a different direction. She is  
better acquainted with Shakspeare and Raleigh, than with  
Congreve and Prior; and is far more at home among the  
20 ruffs and peaked beards of Theobald's, than among the  
Steenkirks and flowing periwigs which surrounded Queen  
Anne's tea table at Hampton. She seems to have written  
about the Elizabethan age, because she had read much about  
it; she seems, on the other hand, to have read a little about  
the age of Addison, because she had determined to write  
about it. The consequence is that she has had to describe  
men and things without having either a correct or a vivid  
idea of them, and that she has often fallen into errors of a  
very serious kind. The reputation which Miss Aikin has  
30 justly earned stands so high, and the charm of Addison's  
letters is so great, that a second edition of this work may  
probably be required. If so, we hope that every paragraph  
will be revised, and that every date and fact about which  
there can be the smallest doubt will be carefully verified.

To Addison himself we are bound by a sentiment as much  
like affection as any sentiment can be which is inspired by

one who has been sleeping a hundred and twenty years in Westminster Abbey. We trust, however, that this feeling will not betray us into that abject idolatry which we have often had occasion to reprehend in others, and which seldom fails to make both the idolator and the idol ridiculous. A man of genius and virtue is but a man. All his powers cannot be equally developed; nor can we expect from him perfect selfknowledge. We need not, therefore, hesitate to admit that Addison has left us some compositions which do not rise above mediocrity, some heroic poems hardly equal to 10 Parnell's, some criticism as superficial as Dr. Blair's, and a tragedy not very much better than Dr. Johnson's. It is praise enough to say of a writer that, in a high department of literature, in which many eminent writers have distinguished themselves, he has had no equal; and this may with strict justice be said of Addison.

As a man, he may not have deserved the adoration which he received from those who, bewitched by his fascinating society, and indebted for all the comforts of life to his generous and delicate friendship, worshipped him nightly, in his 20 favourite temple at Button's. But, after full inquiry and impartial reflection, we have long been convinced that he deserved as much love and esteem as can be justly claimed by any of our infirm and erring race. Some blemishes may undoubtedly be detected in his character; but the more carefully it is examined, the more will it appear, to use the phrase of the old anatomists, sound in the noble parts, free from all taint of perfidy, of cowardice, of cruelty, of ingratitude, of envy. Men may easily be named, in whom some particular good disposition has been more conspicuous than 30 in Addison. But the just harmony of qualities, the exact temper between the stern and the humane virtues, the habitual observance of every law, not only of moral rectitude, but of moral grace and dignity, distinguish him from all men who have been tried by equally strong temptations, and about whose conduct we possess equally full information.

His father was the Reverend Lancelot Addison, who, though eclipsed by his more celebrated son, made some figure in the world, and occupies with credit two folio pages in the *Biographia Britannica*. Lancelot was sent up, as a poor scholar, from Westmoreland to Queen's College, Oxford, in the time of the Commonwealth, made some progress in learning, became, like most of his fellow students, a violent Royalist, lampooned the heads of the University, and was forced to ask pardon on his bended knees. When he had left  
10 college, he earned a humble subsistence by reading the liturgy of the fallen Church to the families of those sturdy squires whose manor houses were scattered over the Wild of Sussex. After the Restoration, his loyalty was rewarded with the post of chaplain to the garrison of Dunkirk. When Dunkirk was sold to France, he lost his employment. But Tangier had been ceded by Portugal to England as part of the marriage portion of the Infanta Catharine ; and to Tangier Lancelot Addison was sent. A more miserable situation can hardly be conceived. It was difficult to say whether the  
20 unfortunate settlers were more tormented by the heats or by the rains, by the soldiers within the wall or by the Moors without it. One advantage the chaplain had. He enjoyed an excellent opportunity of studying the history and manners of Jews and Mahometans ; and of this opportunity he appears to have made excellent use. On his return to England, after some years of banishment, he published an interesting volume on the Polity and Religion of Barbary, and another on the Hebrew Customs and the State of Rabbinical Learning. He rose to eminence in his profession, and became one  
30 of the royal chaplains, a Doctor of Divinity, Archdeacon of Salisbury, and Dean of Lichfield. It is said that he would have been made a bishop after the Revolution, if he had not given offence to the government by strenuously opposing, in the Convocation of 1689, the liberal policy of William and Tillotson.

In 1672, not long after Dr. Addison's return from

Tangier, his son Joseph was born. Of Joseph's childhood we know little. He learned his rudiments at schools in his father's neighbourhood, and was then sent to the Charter House. The anecdotes which are popularly related about his boyish tricks do not harmonize very well with what we know of his riper years. There remains a tradition that he was the ringleader in a barring out, and another tradition that he ran away from school and hid himself in a wood, where he fed on berries and slept in a hollow tree, till after a long search he was discovered 10 and brought home. If these stories be true, it would be curious to know by what moral discipline so mutinous and enterprising a lad was transformed into the gentlest and most modest of men.

We have abundant proof that, whatever Joseph's pranks may have been, he pursued his studies vigorously and successfully. At fifteen he was not only fit for the university, but carried thither a classical taste and a stock of learning which would have done honour to a Master of Arts. He was entered at Queen's College, Oxford ; but 20 he had not been many months there, when some of his Latin verses fell by accident into the hands of Dr. Lancaster, Dean of Magdalene College. The young scholar's diction and versification were already such as veteran professors might envy. Dr. Lancaster was desirous to serve a boy of such promise ; nor was an opportunity long wanting. The Revolution had just taken place ; and nowhere had it been hailed with more delight than at Magdalene College. That great and opulent corporation had been treated by James, and by his Chancellor, with 30 an insolence and injustice which, even in such a Prince and in such a Minister, may justly excite amazement, and which had done more than even the prosecution of the Bishops to alienate the Church of England from the throne. A president, duly elected, had been violently expelled from his dwelling : a Papist had been set over

the society by a royal mandate : the Fellows who, in conformity with their oaths, had refused to submit to this usurper, had been driven forth from their quiet cloisters and gardens, to die of want or to live on charity. But the day of redress and retribution speedily came. The intruders were ejected : the venerable House was again inhabited by its old inmates : learning flourished under the rule of the wise and virtuous Hough ; and with learning was united a mild and liberal spirit too often wanting in the princely colleges of Oxford. In consequence of the troubles through which the society had passed, there had been no valid election of new members during the year 1688. In 1689, therefore, there was twice the ordinary number of vacancies ; and thus Dr. Lancaster found it easy to procure for his young friend admittance to the advantages of a foundation then generally esteemed the wealthiest in Europe.

At Magdalene Addison resided during ten years. He was, at first, one of those scholars who are called Demies, 20 but was subsequently elected a fellow. His college is still proud of his name : his portrait still hangs in the hall ; and strangers are still told that his favourite walk was under the elms which fringe the meadow on the banks of the Cherwell. It is said, and is highly probable, that he was distinguished among his fellow students by the delicacy of his feelings, by the shyness of his manners, and by the assiduity with which he often prolonged his studies far into the night. It is certain that his reputation for ability and learning stood high. Many years 30 later, the ancient Doctors of Magdalene continued to talk in their common room of his boyish compositions, and expressed their sorrow that no copy of exercises so remarkable had been preserved.

It is proper, however, to remark that Miss Aikin has committed the error, very pardonable in a lady, of overrating Addison's classical attainments. In one department

of learning, indeed, his proficiency was such as it is hardly possible to overrate. His knowledge of the Latin poets, from Lucretius and Catullus down to Claudian and Prudentius, was singularly exact and profound. He understood them thoroughly, entered into their spirit, and had the finest and most discriminating perception of all their peculiarities of style and melody; nay, he copied their manner with admirable skill, and surpassed, we think, all their British imitators who had preceded him, Buchanan and Milton alone excepted. This is high 10 praise; and beyond this we cannot with justice go. It is clear that Addison's serious attention during his residence at the university, was almost entirely concentrated on Latin poetry, and that, if he did not wholly neglect other provinces of ancient literature, he vouchsafed to them only a cursory glance. He does not appear to have attained more than an ordinary acquaintance with the political and moral writers of Rome; nor was his own Latin prose by any means equal to his Latin verse. His knowledge of Greek, though doubtless such as was, in his 20 time, thought respectable at Oxford, was evidently less than that which many lads now carry away every year from Eton and Rugby. A minute examination of his works, if we had time to make such an examination, would fully bear out these remarks. We will briefly advert to a few of the facts on which our judgment is grounded.

Great praise is due to the Notes which Addison appended to his version of the second and third books of the Metamorphoses. Yet those notes, while they show him to have 30 been, in his own domain, an accomplished scholar, show also how confined that domain was. They are rich in apposite references to Virgil, Statius, and Claudian; but they contain not a single illustration drawn from the Greek poets. Now, if, in the whole compass of Latin literature, there be a passage which stands in need of

illustration drawn from the Greek poets, it is the story of Pentheus in the third book of the *Metamorphoses*. Ovid was indebted for that story to Euripides and Theocritus, both of whom he has sometimes followed minutely. But neither to Euripides nor to Theocritus does Addison make the faintest allusion; and we, therefore, believe that we do not wrong him by supposing that he had little or no knowledge of their works.

His travels in Italy, again, abound with classical quotations happily introduced; but scarcely one of those quotations is in prose. He draws more illustrations from Ausonius and Manilius than from Cicero. Even his notions of the political and military affairs of the Romans seem to be derived from poets and poetasters. Spots made memorable by events which have changed the destinies of the world, and which have been worthily recorded by great historians, bring to his mind only scraps of some ancient versifier. In the gorge of the Apennines he naturally remembers the hardships which Hannibal's army endured, and proceeds to cite, not the authentic narrative of Polybius, not the picturesque narrative of Livy, but the languid hexameters of Silius Italicus. On the banks of the Rubicon he never thinks of Plutarch's lively description, or of the stern conciseness of the Commentaries, or of those letters to Atticus which so forcibly express the alternations of hope and fear in a sensitive mind at a great crisis. His only authority for the events of the civil war is Lucan.

All the best ancient works of art at Rome and Florence are Greek. Addison saw them, however, without recalling one single verse of Pindar, of Callimachus, or of the Attic dramatists; but they brought to his recollection innumerable passages of Horace, Juvenal, Statius, and Ovid.

The same may be said of the Treatise on Medals. In that pleasing work we find about three hundred passages extracted with great judgment from the Roman poets; but we do not recollect a single passage taken from any

Roman orator or historian ; and we are confident that not a line is quoted from any Greek writer. No person, who had derived all his information on the subject of medals from Addison, would suspect that the Greek coins were in historical interest equal, and in beauty of execution far superior to those of Rome.

If it were necessary to find any further proof that Addison's classical knowledge was confined within narrow limits, that proof would be furnished by his Essay on the Evidences of Christianity. The Roman poets throw little 10 or no light on the literary and historical questions which he is under the necessity of examining in that Essay. He is, therefore, left completely in the dark; and it is melancholy to see how helplessly he gropes his way from blunder to blunder. He assigns, as grounds for his religious belief, stories as absurd as that of the Cock-Lane ghost, and forgeries as rank as Ireland's Vortigern, puts faith in the lie about the Thundering Legion, is convinced that Tiberius moved the senate to admit Jesus among the gods, and pronounces the letter of Agbarus King of 20 Edessa to be a record of great authority. Nor were these errors the effects of superstition; for to superstition Addison was by no means prone. The truth is that he was writing about what he did not understand.

Miss Aikin has discovered a letter, from which it appears that, while Addison resided at Oxford, he was one of several writers whom the booksellers engaged to make an English version of Herodotus; and she infers that he must have been a good Greek scholar. We can allow very little weight to this argument, when we con- 30 sider that his fellow-labourers were to have been Boyle and Blackmore. Boyle is remembered chiefly as the nominal author of the worst book on Greek history and philology that ever was printed; and this book, bad as it is, Boyle was unable to produce without help. Of Blackmore's attainments in the ancient tongues, it may

be sufficient to say that, in his prose, he has confounded an aphorism with an apophthegm, and that when, in his verse, he treats of classical subjects, his habit is to regale his readers with four false quantities to a page.

It is probable that the classical acquirements of Addison were of as much service to him as if they had been more extensive. The world generally gives its admiration, not to the man who does what nobody else even attempts to do, but to the man who does best what multitudes do  
10 well. Bentley was so immeasurably superior to all the other scholars of his time that few among them could discover his superiority. But the accomplishment in which Addison excelled his contemporaries was then, as it is now, highly valued and assiduously cultivated at all English seats of learning. Every body who had been at a public school had written Latin verses; many had written such verses with tolerable success, and were quite able to appreciate, though by no means able to rival, the skill with which Addison imitated Virgil. His lines on the  
20 Barometer and the Bowling Green were applauded by hundreds, to whom the Dissertation on the Epistles of Phalaris was as unintelligible as the hieroglyphics on an obelisk.

Purity of style, and an easy flow of numbers, are common to all Addison's Latin poems. Our favourite piece is the Battle of the Cranes and Pygmies; for in that piece we discern a gleam of the fancy and humour which many years later enlivened thousands of breakfast tables. Swift boasted that he was never known to steal a hint; and he certainly owed as little to his predecessors  
30 as any modern writer. Yet we cannot help suspecting that he borrowed, perhaps unconsciously, one of the happiest touches in his Voyage to Lilliput from Addison's verses. Let our readers judge.

"The Emperor," says Gulliver, "is taller by about the breadth of my nail than any of his court, which alone is enough to strike an awe into the beholders."

About thirty years before Gulliver's Travels appeared Addison wrote these lines :

“ Jamque acies inter medias sese arduus infert  
Pygmeadum ductor, qui, majestate verendus,  
Incessuque gravis, reliquo supereminet omnes  
Mole gigantea, mediarnque exsurgit in ulnam.”

The Latin poems of Addison were greatly and justly admired both at Oxford and Cambridge, before his name had ever been heard by the wits who thronged the coffee-houses round Drury-Lane theatre. In his twenty-second year, he ventured to appear before the public as a writer of English verse. He addressed some complimentary lines to Dryden, who, after many triumphs and many reverses, had at length reached a secure and lonely eminence among the literary men of that age. Dryden appears to have been much gratified by the young scholar's praise : and an interchange of civilities and good offices followed. Addison was probably introduced by Dryden to Congreve, and was certainly presented by Congreve to Charles Montague, who was then Chancellor of the Exchequer, and leader of the Whig party in the House of Commons.

At this time Addison seemed inclined to devote himself to poetry. He published a translation of part of the fourth Georgic, Lines to King William, and other performances of equal value, that is to say, of no value at all. But in those days, the public was in the habit of receiving with applause pieces which would now have little chance of obtaining the Newdigate prize or the Seatonian prize. And the reason is obvious. The heroic couplet was then the favourite measure. The art of arranging words in that measure, so that the lines may flow smoothly, that the accents may fall correctly, that the rhymes may strike the ear strongly, and that there may be a pause at the end of every distich, is an art as mechanical as that of mending a kettle or shoeing

a horse, and may be learned by any human being who has sense enough to learn any thing. But, like other mechanical arts, it was gradually improved by means of many experiments and many failures. It was reserved for Pope to discover the trick, to make himself complete master of it, and to teach it to every body else. From the time when his *Pastorals* appeared, heroic versification became matter of rule and compass; and, before long, all artists were on a level. Hundreds of dunces who never 10 blundered on one happy thought or expression were able to write reams of couplets which, as far as euphony was concerned, could not be distinguished from those of Pope himself, and which very clever writers of the reign of Charles the Second, Rochester, for example, or Marvel, or Oldham, would have contemplated with admiring despair.

Ben Jonson was a great man, Hoole a very small man. But Hoole, coming after Pope, had learned how to manufacture decasyllable verses, and poured them forth by thousands and tens of thousands, all as well turned, 20 as smooth, and as like each other as the blocks which have passed through Mr. Brunel's mill in the dockyard at Portsmouth. Ben's heroic couplets resemble blocks rudely hewn out by an unpractised hand, with a blunt hatchet. Take as a specimen his translation of a celebrated passage in the *Aeneid*:

“ This child our parent earth, stirr'd up with spite  
Of all the gods, brought forth, and, as some write,  
She was last sister of that giant race  
That sought to scale Jove's court, right swift of pace,  
30 And swifter far of wing, a monster vast  
And dreadful. Look, how many plumes are placed  
On her huge corpse, so many waking eyes  
Stick underneath, and, which may stranger rise  
In the report, as many tongues she wears.

Compare with these jagged misshapen distichs the neat fabric which Hoole's machine produces in unlimited

abundance. We take the first lines on which we open in his version of Tasso. They are neither better nor worse than the rest :

“ O thou, whoe'er thou art, whose steps are led,  
By choice or fate, these lonely shores to tread,  
No greater wonders east or west can boast  
Than yon small island on the pleasing coast.  
If e'er thy sight would blissful scenes explore,  
The current pass, and seek the further shore.”

Ever since the time of Pope there has been a glut of 10 lines of this sort ; and we are now as little disposed to admire a man for being able to write them, as for being able to write his name. But in the days of William the Third such versification was rare ; and a rhymer who had any skill in it passed for a great poet, just as in the dark ages a person who could write his name passed for a great clerk. Accordingly, Duke, Stepney, Granville, Walsh, and others whose only title to fame was that they said in tolerable metre what might have been as well said in prose, or what was not worth saying at all, were 20 honoured with marks of distinction which ought to be reserved for genius. With these Addison must have ranked, if he had not earned true and lasting glory by performances which very little resembled his juvenile poems.

Dryden was now busied with Virgil, and obtained from Addison a critical preface to the Georgics. In return for this service, and for other services of the same kind, the veteran poet, in the postscript to the translation of the Æneid, complimented his young friend with great liberality, 30 and indeed with more liberality than sincerity. He affected to be afraid that his own performance would not sustain a comparison with the version of the fourth Georgic, by “the most ingenious Mr. Addison of Oxford.” “After his bees,” added Dryden, “my latter swarm is scarcely worth the hiving.

The time had now arrived when it was necessary for Addison to choose a calling. Every thing seemed to point his course towards the clerical profession. His habits were regular, his opinions orthodox. His college had large ecclesiastical preferment in its gift, and boasts that it has given at least one bishop to almost every see in England. Dr. Lancelot Addison held an honourable place in the Church, and had set his heart on seeing his son a clergyman. It is clear, from some expressions in the young man's 10 rhymes, that his intention was to take orders. But Charles Montague interfered. Montague had first brought himself into notice by verses, well timed and not contemptibly written, but never, we think, rising above mediocrity. Fortunately for himself and for his country, he early quitted poetry, in which he could never have attained a rank as high as that of Dorset or Rochester, and turned his mind to official and parliamentary business. It is written that the ingenious person who undertook to instruct Rasselas, prince of Abyssinia, in the art of flying, ascended 20 an eminence, waved his wings, sprang into the air, and instantly dropped into the lake. But it is added that the wings, which were unable to support him through the sky, bore him up effectually as soon as he was in the water. This is no bad type of the fate of Charles Montague, and of men like him. When he attempted to soar into the regions of poetical invention, he altogether failed; but, as soon as he had descended from that ethereal elevation into a lower and grosser element, his talents instantly raised him above the mass. He became a distinguished financier, debater, cour- 30 tier, and party leader. He still retained his fondness for the pursuits of his early days; but he showed that fondness not by wearying the public with his own feeble performances, but by discovering and encouraging literary excellence in others. A crowd of wits and poets, who would easily have vanquished him as a competitor, revered him as a judge and a patron. In his plans for the encourage-

ment of learning, he was cordially supported by the ablest and most virtuous of his colleagues, the Lord Chancellor Somers. Though both these great statesmen had a sincere love of letters, it was not solely from a love of letters that they were desirous to enlist youths of high intellectual qualifications in the public service. The Revolution had altered the whole system of government. Before that event the press had been controlled by censors, and the Parliament had sat only two months in eight years. Now the press was free, and had begun to exercise unprecedented influence 10 on the public mind. Parliament met annually and sat long. The chief power in the State had passed to the House of Commons. At such a conjuncture, it was natural that literary and oratorical talents should rise in value. There was danger that a Government which neglected such talents might be subverted by them. It was, therefore, a profound and enlightened policy which led Montague and Somers to attach such talents to the Whig party, by the strongest ties both of interest and of gratitude.

It is remarkable that in a neighbouring country, we have 20 recently seen similar effects follow from similar causes. The Revolution of July 1830 established representative government in France. The men of letters instantly rose to the highest importance in the state. At the present moment most of the persons whom we see at the head both of the Administration and of the Opposition have been Professors, Historians, Journalists, Poets. The influence of the literary class in England, during the generation which followed the Revolution, was great, but by no means so great as it has lately been in France. For, in England, the aristocracy of 30 intellect had to contend with a powerful and deeply rooted aristocracy of a very different kind. France has no Somersets and Shrewsburies to keep down her Addisons and Priors.

It was in the year 1699, when Addison had just completed his twenty-seventh year, that the course of his life

was finally determined. Both the great chiefs of the Ministry were kindly disposed towards him. In political opinions he already was what he continued to be through life, a firm, though a moderate Whig. He had addressed the most polished and vigorous of his early English lines to Somers, and had dedicated to Montague a Latin poem, truly Virgilian, both in style and rhythm, on the peace of Ryswick. The wish of the young poet's great friends was, it should seem, to employ him in the service of the crown 10 abroad. But an intimate knowledge of the French language was a qualification indispensable to a diplomatist; and this qualification Addison had not acquired. It was, therefore, thought desirable that he should pass some time on the Continent in preparing himself for official employment. His own means were not such as would enable him to travel; but a pension of three hundred pounds a-year was procured for him by the interest of the Lord Chancellor. It seems to have been apprehended that some difficulty might be started by the rulers of Magdalene College. But the 20 Chancellor of the Exchequer wrote in the strongest terms to Hough. The State—such was the purport of Montague's letter—could not, at that time, spare to the Church such a man as Addison. Too many high civil posts were already occupied by adventurers, who, destitute of every liberal art and sentiment, at once pillaged and disgraced the country which they pretended to serve. It had become necessary to recruit for the public service from a very different class, from that class of which Addison was the representative. The close of the Minister's letter was remarkable. "I am 30 called," he said, "an enemy of the Church. But I will never do it any other injury than keeping Mr. Addison out of it."

This interference was successful; and, in the summer of 1699, Addison, made a rich man by his pension, and still retaining his fellowship, quitted his beloved Oxford, and set out on his travels. He crossed from Dover to Calais, pro-

ceeded to Paris, and was received there with great kindness and politeness by a kinsman of his friend Montague, Charles Earl of Manchester, who had just been appointed Ambassador to the Court of France. The Countess, a Whig and a toast, was probably as gracious as her lord; for Addison long retained an agreeable recollection of the impression which she at this time made on him, and, in some lively lines written on the glasses of the Kit Cat Club, described the envy which her cheeks, glowing with the genuine bloom of England, had excited among the painted beauties of Versailles.

Lewis the Fourteenth was at this time expiating the vices of his youth by a devotion which had no root in reason, and bore no fruit of charity. The servile literature of France had changed its character to suit the changed character of the prince. No book appeared that had not an air of sanctity. Racine, who was just dead, had passed the close of his life in writing sacred dramas; and Dacier was seeking for the Athanasian mysteries in Plato. Addison described this state of things in a short but lively and graceful letter to Montague. Another letter, written about the same time to the Lord Chancellor, conveyed the strongest assurances of gratitude and attachment. "The only return I can make to your Lordship," said Addison, "will be to apply myself entirely to my business." With this view he quitted Paris and repaired to Blois, a place where it was supposed that the French language was spoken in its highest purity, and where not a single Englishman could be found. Here he passed some months pleasantly and profitably. Of his way of life at Blois, one of his associates, an Abbé named Philippeaux, gave an account to Joseph Spence. If this account is to be trusted, Addison studied much, mused much, talked little, had fits of absence, and either had no love affairs, or was too discreet to confide them to the Abbé. A man who, even when surrounded by fellow countrymen and fellow students, had always been remarkably shy and silent,

was not likely to be loquacious in a foreign tongue, and among foreign companions. But it is clear from Addison's letters, some of which were long after published in the *Guardian*, that, while he appeared to be absorbed in his own meditations, he was really observing French society with that keen and sly, yet not illnatured side glance, which was peculiarly his own.

From Blois he returned to Paris; and, having now mastered the French language, found great pleasure in the 10 society of French philosophers and poets. He gave an account, in a letter to Bishop Hough, of two highly interesting conversations, one with Malbranche, the other with Boileau. Malbranche expressed great partiality for the English, and extolled the genius of Newton, but shook his head when Hobbes was mentioned, and was indeed so unjust as to call the author of the *Leviathan* a poor silly creature. Addison's modesty restrained him from fully relating, in his letter, the circumstances of his introduction to Boileau. Boileau, having survived the friends and rivals 20 of his youth, old, deaf, and melancholy, lived in retirement, seldom went either to Court or to the Academy, and was almost inaccessible to strangers. Of the English and of English literature he knew nothing. He had hardly heard the name of Dryden. Some of our countrymen, in the warmth of their patriotism, have asserted that this ignorance must have been affected. We own that we see no ground for such a supposition. English literature was to the French of the age of Lewis the Fourteenth what German literature was to our own grandfathers. Very few, we suspect, of the accomplished men who, sixty or seventy years ago, used to dine in Leicester Square with Sir Joshua, or at Streatham with Mrs. Thrale, had the slightest notion that Wieland was one of the first wits and poets, and Lessing, beyond all dispute, the first critic in Europe. Boileau knew just as little about the *Paradise Lost*, and about *Absalom and Ahitophel*; but he had read Addison's Latin poems, and admired them 30

greatly. They had given him, he said, quite a new notion of the state of learning and taste among the English. Johnson will have it that these praises were insincere. "Nothing," says he, "is better known of Boileau than that he had an injudicious and peevish contempt of modern Latin; and therefore his profession of regard was probably the effect of his civility rather than approbation." Now, nothing is better known of Boileau than that he was singularly sparing of compliments. We do not remember that either friendship or fear ever induced him to bestow 10 praise on any composition which he did not approve. On literary questions, his caustic, disdainful, and self-confident spirit rebelled against that authority to which every thing else in France bowed down. He had the spirit to tell Lewis the Fourteenth firmly and even rudely, that his Majesty knew nothing about poetry, and admired verses which were detestable. What was there in Addison's position that could induce the satirist, whose stern and fastidious temper had been the dread of two generations, to turn sycophant for the first and last time? Nor was 20 Boileau's contempt of modern Latin either injudicious or peevish. He thought, indeed, that no poem of the first order would ever be written in a dead language. And did he think amiss? Has not the experience of centuries confirmed his opinion? Boileau also thought it probable that, in the best modern Latin, a writer of the Augustan age would have detected ludicrous improprieties. And who can think otherwise? What modern scholar can honestly declare that he sees the smallest impurity in the style of Livy? Yet is it not certain that, in the style of Livy, Pollio, whose taste 30 had been formed on the banks of the Tiber, detected the inelegant idiom of the Po? Has any modern scholar understood Latin better than Frederic the Great understood French? Yet is it not notorious that Frederic the Great, after reading, speaking, writing French, and nothing but French, during more than half a century, after unlearning

his mother tongue in order to learn French, after living familiarly during many years with French associates, could not, to the last, compose in French, without imminent risk of committing some mistake which would have moved a smile in the literary circles of Paris? Do we believe that Erasmus and Fracastorius wrote Latin as well as Dr. Robertson and Sir Walter Scott wrote English? And are there not in the Dissertation on India, the last of Dr. Robertson's works, in Waverley, in Marmion, Scotticisms at 10 which a London apprentice would laugh? But does it follow, because we think thus, that we can find nothing to admire in the noble alcaics of Gray, or in the playful elegiacs of Vincent Bourne? Surely not. Nor was Boileau so ignorant or tasteless as to be incapable of appreciating good modern Latin. In the very letter to which Johnson alludes, Boileau says—"Ne croyez pas pourtant que je veuille par là blâmer les vers Latins que vous m'avez envoyés d'un de vos illustres académiciens. Je les ai trouvés fort beaux, et dignes de Vida et de Sannazar, mais non pas 20 d'Horace et de Virgile." Several poems, in modern Latin, have been praised by Boileau quite as liberally as it was his habit to praise any thing. He says, for example, of the Père Fraguier's epigrams, that Catullus seems to have come to life again. But the best proof that Boileau did not feel the undiscerning contempt for modern Latin verses which has been imputed to him, is, that he wrote and published Latin verses in several metres. Indeed it happens, curiously enough, that the most severe censure ever pronounced by him on modern Latin is conveyed in Latin hexameters. We 30 allude to the fragment which begins—

"Quid numeris iterum me balbutire Latinis,  
Longe Alpes citra natum de patre Sicambro,  
Musa, jubes?"

For these reasons we feel assured that the praise which Boileau bestowed on the *Machinae Gesticulantes*, and the

*Gerano-Pygmaomachia*, was sincere. He certainly opened himself to Addison with a freedom which was a sure indication of esteem. Literature was the chief subject of conversation. The old man talked on his favourite theme much and well, indeed, as his young hearer thought, incomparably well. Boileau had undoubtedly some of the qualities of a great critic. He wanted imagination; but he had strong sense. His literary code was formed on narrow principles; but in applying it, he showed great judgment and penetration. In mere style, abstracted from the ideas of which style is 10 the garb, his taste was excellent. He was well acquainted with the great Greek writers; and, though unable fully to appreciate their creative genius, admired the majestic simplicity of their manner, and had learned from them to despise bombast and tinsel. It is easy, we think, to discover in the *Spectator* and the *Guardian*, traces of the influence, in part salutary and in part pernicious, which the mind of Boileau had on the mind of Addison.

While Addison was at Paris, an event took place which made that capital a disagreeable residence for an Englishman 20 and a Whig. Charles, second of the name, King of Spain, died; and bequeathed his dominions to Philip, Duke of Anjou, a younger son of the Dauphin. The King of France, in direct violation of his engagements both with Great Britain and with the States General, accepted the bequest on behalf of his grandson. The house of Bourbon was at the summit of human grandeur. England had been outwitted, and found herself in a situation at once degrading and perilous. The people of France, not presaging the calamities by which they were destined to expiate the perfidy 30 of their sovereign, went mad with pride and delight. Every man looked as if a great estate had just been left him. "The French conversation," said Addison, "begins to grow insupportable; that which was before the vainest nation in the world is now worse than ever." Sick of the arrogant exultation of the Parisians, and probably foreseeing that the

peace between France and England could not be of long duration, he set off for Italy.

In December 1700 he embarked at Marseilles. As he glided along the Ligurian coast, he was delighted by the sight of myrtles and olive trees, which retained their verdure under the winter solstice. Soon, however, he encountered one of the black storms of the Mediterranean. The captain of the ship gave up all for lost, and confessed himself to a capuchin who happened to be on board. The English 10 heretic, in the mean time, fortified himself against the terrors of death with devotions of a very different kind. How strong an impression this perilous voyage made on him, appears from the ode, "How are thy servants blest, O Lord!" which was long after published in the Spectator. After some days of discomfort and danger, Addison was glad to land at Savona, and to make his way, over mountains where no road had yet been hewn out by art, to the city of Genoa.

At Genoa, still ruled by her own Doge, and by the nobles whose names were inscribed on her Book of Gold, 20 Addison made a short stay. He admired the narrow streets overhung by long lines of towering palaces, the walls rich with frescoes, the gorgeous temple of the Annunciation, and the tapestries whereon were recorded the long glories of the house of Doria. Thence he hastened to Milan, where he contemplated the Gothic magnificence of the cathedral with more wonder than pleasure. He passed Lake Benacus while a gale was blowing, and saw the waves raging as they raged when Virgil looked upon them. At Venice, then the gayest spot in Europe, the traveller spent the 30 Carnival, the gayest season of the year, in the midst of masques, dances, and serenades. Here he was at once diverted and provoked, by the absurd dramatic pieces which then disgraced the Italian stage. To one of those pieces, however, he was indebted for a valuable hint. He was present when a ridiculous play on the death of Cato was performed. Cato, it seems, was in love with a daughter of Scipio. The lady

had given her heart to Cæsar. The rejected lover determined to destroy himself. He appeared seated in his library, a dagger in his hand, a Plutarch and a Tasso before him ; and, in this position, he pronounced a soliloquy before he struck the blow. We are surprised that so remarkable a circumstance as this should have escaped the notice of all Addison's biographers. There cannot, we conceive, be the smallest doubt that this scene, in spite of its absurdities and anachronisms, struck the traveller's imagination, and suggested to him the thought of bringing Cato on the English 10 stage. It is well known that about this time he began his tragedy, and that he finished the first four acts before he returned to England.

On his way from Venice to Rome, he was drawn some miles out of the beaten road, by a wish to see the smallest independent state in Europe. On a rock where the snow still lay, though the Italian spring was now far advanced, was perched the little fortress of San Marino. The roads which led to the secluded town were so bad that few travellers had ever visited it, and none had ever published an 20 account of it. Addison could not suppress a goodnatured smile at the simple manners and institutions of this singular community. But he observed, with the exultation of a Whig, that the rude mountain tract which formed the territory of the republic swarmed with an honest, healthy, and contented peasantry, while the rich plain which surrounded the metropolis of civil and spiritual tyranny was scarcely less desolate than the uncleared wilds of America.

At Rome Addison remained on his first visit only long enough to catch a glimpse of St. Peter's and of the Pantheon. 30 His haste is the more extraordinary because the Holy Week was close at hand. He has given no hint which can enable us to pronounce why he chose to fly from a spectacle which every year allures from distant regions persons of far less taste and sensibility than his. Possibly, travelling, as he did, at the charge of a Government distinguished by its

enmity to the Church of Rome, he may have thought that it would be imprudent in him to assist at the most magnificent rite of that Church. Many eyes would be upon him ; and he might find it difficult to behave in such a manner as to give offence neither to his patrons in England, nor to those among whom he resided. Whatever his motives may have been, he turned his back on the most august and affecting ceremony which is known among men, and posted along the Appian way to Naples.

10 Naples was then destitute of what are now, perhaps, its chief attractions. The lovely bay and the awful mountain were indeed there. But a farmhouse stood on the theatre of Herculaneum, and rows of vines grew over the streets of Pompeii. The temples of Pæstum had not indeed been hidden from the eye of man by any great convulsion of nature ; but, strange to say, their existence was a secret even to artists and antiquaries. Though situated within a few hours' journey of a great capital, where Salvator had not long before painted, and where Vico was then lecturing, 20 those noble remains were as little known to Europe as the ruined cities overgrown by the forests of Yucatan. What was to be seen at Naples, Addison saw. He climbed Vesuvius, explored the tunnel of Posilipo, and wandered among the vines and almond trees of Capreæ. But neither the wonders of nature, nor those of art, could so occupy his attention as to prevent him from noticing, though cursorily, the abuses of the government and the misery of the people. The great kingdom which had just descended to Philip the Fifth, was in a state of paralytic dotage. Even Castile and 30 Aragon were sunk in wretchedness. Yet, compared with the Italian dependencies of the Spanish crown, Castile and Aragon might be called prosperous. It is clear that all the observations which Addison made in Italy tended to confirm him in the political opinions which he had adopted at home. To the last, he always spoke of foreign travel as the best cure for Jacobitism. In his *Freeholder*, the *Tory*

foxhunter asks what travelling is good for, except to teach a man to jabber French, and to talk against passive obedience.

From Naples, Addison returned to Rome by sea, along the coast which his favourite Virgil had celebrated. The felucca passed the headland where the oar and trumpet were placed by the Trojan adventurers on the tomb of Misenus, and anchored at night under the shelter of the fabled promontory of Circe. The voyage ended in the Tiber, still overhung with dark verdure, and still turbid with yellow sand, as 10 when it met the eyes of Æneas. From the ruined port of Ostia, the stranger hurried to Rome: and at Rome he remained during those hot and sickly months when, even in the Augustan age, all who could make their escape fled from mad dogs and from streets black with funerals, to gather the first figs of the season in the country. It is probable that, when he, long after, poured forth in verse his gratitude to the Providence which had enabled him to breathe unhurt in tainted air, he was thinking of the August and September which he passed at Rome. 20

It was not till the latter end of October that he tore himself away from the masterpieces of ancient and modern art which are collected in the city so long the mistress of the world. He then journeyed northward, passed through Sienna, and for a moment forgot his prejudices in favour of classic architecture as he looked on the magnificent cathedral. At Florence he spent some days with the Duke of Shrewsbury, who, cloyed with the pleasures of ambition, and impatient of its pains, fearing both parties, and loving neither, had determined to hide 30 in an Italian retreat talents and accomplishments which, if they had been united with fixed principles and civil courage, might have made him the foremost man of his age. These days, we are told, passed pleasantly; and we can easily believe it. For Addison was a delightful companion when he was at his ease; and the Duke, though

he seldom forgot that he was a Talbot, had the invaluable art of putting at ease all who came near him.

Addison gave some time to Florence, and especially to the sculptures in the Museum, which he preferred even to those of the Vatican. He then pursued his journey through a country in which the ravages of the last war were still discernible, and in which all men were looking forward with dread to a still fiercer conflict. Eugene had already descended 10 of Lombardy. The faithless ruler of Savoy was still reckoned among the allies of Lewis. England had not yet actually declared war against France : but Manchester had left Paris ; and the negotiations which produced the Grand Alliance against the House of Bourbon were in progress. Under such circumstances, it was desirable for an English traveller to reach neutral ground without delay. Addison resolved to cross Mont Cenis. It was December ; and the road was very different from that which now reminds the stranger of the power and genius of Napoleon. The winter, 20 however, was mild ; and the passage was, for those times, easy. To this journey Addison alluded when, in the ode which we have already quoted, he said that for him the Divine goodness had warmed the hoary Alpine hills.

It was in the midst of the eternal snow that he composed his Epistle to his friend Montague, now Lord Halifax. That Epistle, once widely renowned, is now known only to curious readers, and will hardly be considered by those to whom it is known as in any perceptible degree heightening Addison's fame. It is, however, decidedly superior to 30 any English composition which he had previously published. Nay, we think it quite as good as any poem in heroic metre which appeared during the interval between the death of Dryden and the publication of the *Essay on Criticism*. It contains passages as good as the second-rate passages of Pope, and would have added to the reputation of Parnell or Prior.

But, whatever be the literary merits or defects of the Epistle, it undoubtedly does honour to the principles and spirit of the author. Halifax had now nothing to give. He had fallen from power, had been held up to obloquy, had been impeached by the House of Commons, and, though his Peers had dismissed the impeachment, had, as it seemed, little chance of ever again filling high office. The Epistle, written at such a time, is one among many proofs that there was no mixture of cowardice or meanness in the suavity and moderation which distinguished Addison from all the other 10 public men of those stormy times.

At Geneva, the traveller learned that a partial change of ministry had taken place in England, and that the Earl of Manchester had become Secretary of State. Manchester exerted himself to serve his young friend. It was thought advisable that an English agent should be near the person of Eugene in Italy; and Addison, whose diplomatic education was now finished, was the man selected. He was preparing to enter on his honourable functions, when all his prospects were for a time darkened by the death of William the Third. 20

Anne had long felt a strong aversion, personal, political, and religious, to the Whig party. That aversion appeared in the first measures of her reign. Manchester was deprived of the seals, after he had held them only a few weeks. Neither Somers nor Halifax was sworn of the Privy Council. Addison shared the fate of his three patrons. His hopes of employment in the public service were at an end; his pension was stopped; and it was necessary for him to support himself by his own exertions. He became tutor to a young English traveller, and appears to have rambled with 30 his pupil over great part of Switzerland and Germany. At this time he wrote his pleasing treatise on Medals. It was not published till after his death; but several distinguished scholars saw the manuscript, and gave just praise to the grace of the style, and to the learning and ingenuity evinced by the quotations.

From Germany Addison repaired to Holland, where he learned the melancholy news of his father's death. After passing some months in the United Provinces, he returned about the close of the year 1703 to England. He was there cordially received by his friends, and introduced by them into the Kit Cat Club, a society in which were collected all the various talents and accomplishments which then gave lustre to the Whig party.

Addison was, during some months after his return from 10 the Continent, hard pressed by pecuniary difficulties. But it was soon in the power of his noble patrons to serve him effectually. A political change, silent and gradual, but of the highest importance, was in daily progress. The accession of Anne had been hailed by the Tories with transports of joy and hope ; and for a time it seemed that the Whigs had fallen never to rise again. The throne was surrounded by men supposed to be attached to the prerogative and to the Church ; and among these none stood so high in the favour of the sovereign as the Lord Treasurer Godolphin 20 and the Captain General Marlborough.

The country gentlemen and country clergymen had fully expected that the policy of these ministers would be directly opposed to that which had been almost constantly followed by William ; that the landed interest would be favoured at the expense of trade ; that no addition would be made to the funded debt ; that the privileges conceded to Dissenters by the late King would be curtailed, if not withdrawn ; that the war with France, if there must be such a war, would, on our part, be almost entirely naval ; and that the Government 30 would avoid close connections with foreign powers, and, above all, with Holland.

But the country gentlemen and country clergymen were fated to be deceived, not for the last time. The prejudices and passions which raged without control in vicarages, in cathedral closes, and in the manor-houses of fox-hunting squires, were not shared by the chiefs of the ministry.

Those statesmen saw that it was both for the public interest, and for their own interest, to adopt a Whig policy, at least as respected the alliances of the country and the conduct of the war. But, if the foreign policy of the Whigs were adopted, it was impossible to abstain from adopting also their financial policy. The natural consequences followed. The rigid Tories were alienated from the Government. The votes of the Whigs became necessary to it. The votes of the Whigs could be secured only by further concessions ; and further concessions the Queen was 10 induced to make.

At the beginning of the year 1704, the state of parties bore a close analogy to the state of parties in 1826. In 1826, as in 1704, there was a Tory ministry divided into two hostile sections. The position of Mr. Canning and his friends in 1826 corresponded to that which Marlborough and Godolphin occupied in 1704. Nottingham and Jersey were, in 1704, what Lord Eldon and Lord Westmoreland were in 1826. The Whigs of 1704 were in a situation resembling that in which the Whigs of 1826 stood. In 20 1704, Somers, Halifax, Sunderland, Cowper, were not in office. There was no avowed coalition between them and the moderate Tories. It is probable that no direct communication tending to such a coalition had yet taken place ; yet all men saw that such a coalition was inevitable, nay, that it was already half formed. Such, or nearly such, was the state of things when tidings arrived of the great battle fought at Blenheim on the 13th August, 1704. By the Whigs the news was hailed with transports of joy and pride. No fault, no cause of quarrel, could be remembered by them 30 against the Commander whose genius had, in one day, changed the face of Europe, saved the Imperial throne, humbled the house of Bourbon, and secured the Act of Settlement against foreign hostility. The feeling of the Tories was very different. They could not indeed, without imprudence, openly express regret at an event so glorious

to their country ; but their congratulations were so cold and sullen as to give deep disgust to the victorious general and his friends.

Godolphin was not a reading man. Whatever time he could spare from business he was in the habit of spending at Newmarket or at the card table. But he was not absolutely indifferent to poetry ; and he was too intelligent an observer not to perceive that literature was a formidable engine of political warfare, and that the 10 great Whig leaders had strengthened their party, and raised their character, by extending a liberal and judicious patronage to good writers. He was mortified, and not without reason, by the exceeding badness of the poems which appeared in honour of the battle of Blenheim. One of these poems has been rescued from oblivion by the exquisite absurdity of three lines.

“ Think of two thousand gentlemen at least,  
And each man mounted on his capering beast;  
Into the Danube they were pushed by shoals.”

20 Where to procure better verses the treasurer did not know. He understood how to negotiate a loan, or remit a subsidy : he was also well versed in the history of running horses and fighting cocks ; but his acquaintance among the poets was very small. He consulted Halifax ; but Halifax affected to decline the office of adviser. He had, he said, done his best, when he had power, to encourage men whose abilities and acquirements might do honour to their country. Those times were over. Other maxims had prevailed. Merit was suffered to 30 pine in obscurity ; and the public money was squandered on the undeserving. “ I do know,” he added, “ a gentleman who would celebrate the battle in a manner worthy of the subject : but I will not name him.” Godolphin, who was expert at the soft answer which turneth away wrath, and who was under the necessity of paying court

to the Whigs, gently replied that there was too much ground for Halifax's complaints, but that what was amiss should in time be rectified, and that in the mean time the services of a man such as Halifax had described should be liberally rewarded. Halifax then mentioned Addison, but, mindful of the dignity as well as of the pecuniary interest of his friend, insisted that the Minister should apply in the most courteous manner to Addison himself ; and this Godolphin promised to do.

Addison then occupied a garret up three pair of stairs, 10 over a small shop in the Haymarket. In this humble lodging he was surprised, on the morning which followed the conversation between Godolphin and Halifax, by a visit from no less a person than the Right Honourable Henry Boyle, then Chancellor of the Exchequer, and afterwards Lord Carleton. This highborn minister had been sent by the Lord Treasurer as ambassador to the needy poet. Addison readily undertook the proposed task, a task which, to so good a Whig, was probably a pleasure. When the poem was little more than half 20 finished, he showed it to Godolphin, who was delighted with it, and particularly with the famous similitude of the Angel. Addison was instantly appointed to a Commissionership worth about two hundred pounds a year, and was assured that this appointment was only an earnest of greater favours.

The Campaign came forth, and was as much admired by the public as by the Minister. It pleases us less on the whole than the Epistle to Halifax. Yet it undoubtedly ranks high among the poems which appeared 30 during the interval between the death of Dryden and the dawn of Pope's genius. The chief merit of the Campaign, we think, is that which was noticed by Johnson, the manly and rational rejection of fiction. The first great poet whose works have come down to us sang of war long before war became a science or a trade. If,

in his time, there was enmity between two little Greek towns, each poured forth its crowd of citizens, ignorant of discipline, and armed with implements of labour rudely turned into weapons. On each side appeared conspicuous a few chiefs, whose wealth had enabled them to procure good armour, horses, and chariots, and whose leisure had enabled them to practise military exercises. One such chief, if he were a man of great strength, agility, and courage, would probably be more formidable than twenty 10 common men; and the force and dexterity with which he flung his spear might have no inconsiderable share in deciding the event of the day. Such were probably the battles with which Homer was familiar. But Homer related the actions of men of a former generation, of men who sprang from the Gods, and communed with the Gods face to face, of men, one of whom could with ease hurl rocks which two sturdy hinds of a later period would be unable even to lift. He therefore naturally represented their martial exploits as resembling in kind, 20 but far surpassing in magnitude, those of the stoutest and most expert combatants of his own age. Achilles, clad in celestial armour, drawn by celestial coursers, grasping the spear which none but himself could raise, driving all Troy and Lycia before him, and choking Scamander with dead, was only a magnificent exaggeration of the real hero, who, strong, fearless, accustomed to the use of weapons, guarded by a shield and helmet of the best Sidonian fabric, and whirled along by horses of Thessalian breed, struck down with his own right 30 arm foe after foe. In all rude societies similar notions are found. There are at this day countries where the Lifeguardsman Shaw would be considered as a much greater warrior than the Duke of Wellington. Buonaparte loved to describe the astonishment with which the Mamelukes looked at his diminutive figure. Mourad Bey, distinguished above all his fellows by his bodily strength, and

by the skill with which he managed his horse and his sabre, could not believe that a man who was scarcely five feet high, and rode like a butcher, could be the greatest soldier in Europe.

Homer's descriptions of war had therefore as much truth as poetry requires. But truth was altogether wanting to the performances of those who, writing about battles which had scarcely anything in common with the battles of his times, servilely imitated his manner. The folly of Silius Italicus, in particular, is positively nauseous.<sup>10</sup> He undertook to record in verse the vicissitudes of a great struggle between generals of the first order: and his narrative is made up of the hideous wounds which these generals inflicted with their own hands. Asdrubal flings a spear which grazes the shoulder of the consul Nero; but Nero sends his spear into Asdrubal's side. Fabius slays Thuris and Butes and Maris and Arses, and the longhaired Adherbes, and the gigantic Thylis, and Sapharus and Monæsus, and the trumpeter Morinus. Hannibal runs Perusinus through the groin with a stake,<sup>20</sup> and breaks the backbone of Telesinus with a huge stone. This detestable fashion was copied in modern times, and continued to prevail down to the age of Addison. Several versifiers had described William turning thousands to flight by his single prowess, and dyeing the Boyne with Irish blood. Nay, so estimable a writer as John Philips, the author of the Splendid Shilling, represented Marlborough as having won the battle of Blenheim merely by strength of muscle and skill in fence. The following lines may serve as an example:

30

“ Churchill, viewing where  
The violence of Tallard most prevailed,  
Came to oppose his slaughtering arm. With speed  
Precipitate he rode, urging his way  
O'er hills of gasping heroes, and fallen steeds  
Rolling in death. Destruction, grim with blood,

Attends his furious course. Around his head  
The glowing balls play innocent, while he  
With dire impetuous sway deals fatal blows  
Among the flying Gauls. In Gallic blood  
He dyes his reeking sword, and strews the ground  
With headless ranks. What can they do? Or how  
Withstand his wide-destroying sword?"

Addison, with excellent sense and taste, departed from this ridiculous fashion. He reserved his praise for the 10 qualities which made Marlborough truly great, energy, sagacity, military science. But, above all, the poet extolled the firmness of that mind which, in the midst of confusion, uproar, and slaughter, examined and disposed every thing with the serene wisdom of a higher intelligence.

Here it was that he introduced the famous comparison of Marlborough to an Angel guiding the whirlwind. We will not dispute the general justice of Johnson's remarks on this passage. But we must point out one circumstance which appears to have escaped all the critics. The extraordinary 20 effect which this simile produced when it first appeared, and which to the following generation seemed inexplicable, is doubtless to be chiefly attributed to a line which most readers now regard as a feeble parenthesis,

"Such as, of late, o'er pale Britannia pass'd."

Addison spoke, not of a storm, but of the storm. The great tempest of November 1703, the only tempest which in our latitude has equalled the rage of a tropical hurricane, had left a dreadful recollection in the minds of all men. No other tempest was ever in this country the occasion of a parliamentary address or of a public fast. Whole fleets had been cast away. Large mansions had been blown down. One Prelate had been buried beneath the ruins of his Palace. London and Bristol had presented the appearance of cities just sacked. Hundreds of families were still in mourning. The prostrate trunks of large trees, and the ruins of houses, still attested, in all the southern counties, the fury of the blast.

The popularity which the simile of the angel enjoyed among Addison's contemporaries, has always seemed to us to be a remarkable instance of the advantage which, in rhetoric and poetry, the particular has over the general.

Soon after the Campaign, was published Addison's Narrative of his Travels in Italy. The first effect produced by this Narrative was disappointment. The crowd of readers who expected politics and scandal, speculations on the projects of Victor Amadeus, and anecdotes about the jollities of convents and the amours of cardinals and nuns, were confounded by finding that the writer's mind was much more occupied by the war between the Trojans and Rutulians than by the war between France and Austria; and that he seemed to have heard no scandal of later date than the gallantries of the Empress Faustina. In time, however, the judgment of the many was over-ruled by that of the few; and, before the book was reprinted, it was so eagerly sought that it sold for five times the original price. It is still read with pleasure: the style is pure and flowing; the classical quotations and allusions are numerous and happy; and we are now and then charmed by that singularly humane and delicate humour in which Addison excelled all men. Yet this agreeable work, even when considered merely as the history of a literary tour, may justly be censured on account of its faults of omission. We have already said that, though rich in extracts from the Latin poets, it contains scarcely any references to the Latin orators and historians. We must add that it contains little, or rather no information, respecting the history and literature of modern Italy. To the best of our remembrance, Addison does not mention Dante, Petrarch, Boccaccio, Boiardo, Berni, Lorenzo de' Medici, or Machiavelli. He coldly tells us, that at Ferrara he saw the tomb of Ariosto, and that at Venice he heard the gondoliers sing verses of Tasso. But for Tasso and Ariosto he cared far less than for Valerius Flaccus and Sidonius Apollinaris. The gentle flow of the Ticin brings a line of

Silius to his mind. The sulphurous steam of Albula suggests to him several passages of Martial. But he has not a word to say of the illustrious dead of Santa Croce ; he crosses the wood of Ravenna without recollecting the Spectre Huntsman, and wanders up and down Rimini without one thought of Francesca. At Paris, he had eagerly sought an introduction to Boileau ; but he seems not to have been at all aware that at Florence he was in the vicinity of a poet with whom Boileau could not sustain a comparison, of the greatest lyric poet of modern times, Vincenzio Filicaja. This is the more remarkable, because Filicaja was the favourite poet of the accomplished Somers, under whose protection Addison travelled, and to whom the account of the Travels is dedicated. The truth is, that Addison knew little, and cared less, about the literature of modern Italy. His favourite models were Latin. His favourite critics were French. Half the Tuscan poetry that he had read seemed to him monstrous, and the other half tawdry.

His Travels were followed by the lively Opera of Rosamond. 20 This piece was ill set to music, and therefore failed on the stage, but it completely succeeded in print, and is indeed excellent in its kind. The smoothness with which the verses glide, and the elasticity with which they bound, is, to our ears at least, very pleasing. We are inclined to think that if Addison had left heroic couplets to Pope, and blank verse to Rowe, and had employed himself in writing airy and spirited songs, his reputation as a poet would have stood far higher than it now does. Some years after his death, Rosamond was set to new music by Doctor Arne ; 30 and was performed with complete success. Several passages long retained their popularity, and were daily sung, during the latter part of George the Second's reign, at all the harpsichords in England.

While Addison thus amused himself, his prospects, and the prospects of his party, were constantly becoming brighter and brighter. In the spring of 1705, the ministers were

freed from the restraint imposed by a House of Commons, in which Tories of the most perverse class had the ascendancy. The elections were favourable to the Whigs. The coalition which had been tacitly and gradually formed was now openly avowed. The Great Seal was given to Cowper. Somers and Halifax were sworn of the Council. Halifax was sent in the following year to carry the decorations of the order of the garter to the Electoral Prince of Hanover, and was accompanied on this honourable mission by Addison, who had just been made Undersecretary of State. The 10 Secretary of State under whom Addison first served was Sir Charles Hedges, a Tory. But Hedges was soon dismissed to make room for the most vehement of Whigs, Charles, Earl of Sunderland. In every department of the state, indeed, the High Churchmen were compelled to give place to their opponents. At the close of 1707, the Tories who still remained in office strove to rally, with Harley at their head. But the attempt, though favoured by the Queen, who had always been a Tory at heart, and who had now quarrelled with the Duchess of Marlborough, was unsuccessful. The 20 time was not yet. The Captain General was at the height of popularity and glory. The Low Church party had a majority in Parliament. The country squires and rectors, though occasionally uttering a savage growl, were for the most part in a state of torpor, which lasted till they were roused into activity, and indeed into madness, by the prosecution of Sacheverell. Harley and his adherents were compelled to retire. The victory of the Whigs was complete. At the general election of 1708, their strength in the House of Commons became irresistible; and, before the end of that 30 year, Somers was made Lord President of the Council, and Wharton Lord Lieutenant of Ireland.

Addison sat for Malmsbury in the House of Commons which was elected in 1708. But the House of Commons was not the field for him. The bashfulness of his nature made his wit and eloquence useless in debate. He once rose, but

could not overcome his diffidence, and ever after remained silent. Nobody can think it strange that a great writer should fail as a speaker. But many, probably, will think it strange that Addison's failure as a speaker should have had no unfavourable effect on his success as a politician. In our time, a man of high rank and great fortune might, though speaking very little and very ill, hold a considerable post. But it would now be inconceivable that a mere adventurer, a man who, when out of office, must live by his pen,  
10 should in a few years become successively Undersecretary of State, chief Secretary for Ireland, and Secretary of State, without some oratorical talent. Addison, without high birth, and with little property, rose to a post which Dukes, the heads of the great houses of Talbot, Russell, and Bentinck, have thought it an honour to fill. Without opening his lips in debate, he rose to a post, the highest that Chatham or Fox ever reached. And this he did before he had been nine years in Parliament. We must look for the explanation of this seeming miracle to the peculiar circumstances in which that  
20 generation was placed. During the interval which elapsed between the time when the Censorship of the Press ceased, and the time when parliamentary proceedings began to be freely reported, literary talents were, to a public man, of much more importance, and oratorical talents of much less importance, than in our time. At present, the best way of giving rapid and wide publicity to a fact or an argument is to introduce that fact or argument into a speech made in Parliament. If a political tract were to appear superior to the Conduct of the Allies, or to the best numbers of the  
30 Freeholder, the circulation of such a tract would be languid indeed when compared with the circulation of every remarkable word uttered in the deliberations of the legislature. A speech made in the House of Commons at four in the morning is on thirty thousand tables before ten. A speech made on the Monday is read on the Wednesday by multitudes in Antrim and Aberdeenshire. The orator, by the help of the

shorthand writer, has to a great extent superseded the pamphleteer. It was not so in the reign of Anne. The best speech could then produce no effect except on those who heard it. It was only by means of the press that the opinion of the public without doors could be influenced ; and the opinion of the public without doors could not but be of the highest importance in a country governed by parliaments, and indeed at that time governed by triennial parliaments. The pen was therefore a more formidable political engine than the tongue. Mr. Pitt and Mr. Fox contended only in 10 Parliament. But Walpole and Pulteney, the Pitt and Fox of an earlier period, had not done half of what was necessary, when they sat down amidst the acclamations of the House of Commons. They had still to plead their cause before the country, and this they could do only by means of the press. Their works are now forgotten. But it is certain that there were in Grub Street few more assiduous scribblers of Thoughts, Letters, Answers, Remarks, than these two great chiefs of parties. Pulteney, when leader of the Opposition, and possessed of thirty thousand a year, edited the Crafts- 20 man. Walpole, though not a man of literary habits, was the author of at least ten pamphlets, and retouched and corrected many more. These facts sufficiently show of how great importance literary assistance then was to the contending parties. St. John was, certainly, in Anne's reign, the best Tory speaker ; Cowper was probably the best Whig speaker. But it may well be doubted whether St. John did so much for the Tories as Swift, and whether Cowper did so much for the Whigs as Addison. When these things are duly considered, it will not be thought strange that Addison should 30 have climbed higher in the state than any other Englishman has ever, by means merely of literary talents, been able to climb. Swift would, in all probability, have climbed as high, if he had not been encumbered by his cassock and his padding sleeves. As far as the homage of the great went, Swift had as much of it as if he had been Lord Treasurer.

To the influence which Addison derived from his literary talents was added all the influence which arises from character. The world, always ready to think the worst of needy political adventurers, was forced to make one exception. Restlessness, violence, audacity, laxity of principle, are the vices ordinarily attributed to that class of men. But faction itself could not deny that Addison had, through all changes of fortune, been strictly faithful to his early opinions, and to his early friends ; that his integrity was without stain ; that  
10 his whole deportment indicated a fine sense of the becoming ; that, in the utmost heat of controversy, his zeal was tempered by a regard for truth, humanity, and social decorum ; that no outrage could ever provoke him to retaliation unworthy of a Christian and a gentleman ; and that his only faults were a too sensitive delicacy, and a modesty which amounted to bashfulness.

He was undoubtedly one of the most popular men of his time ; and much of his popularity he owed, we believe, to that very timidity which his friends lamented. That timidity  
20 often prevented him from exhibiting his talents to the best advantage. But it propitiated Nemesis. It averted that envy which would otherwise have been excited by fame so splendid, and by so rapid an elevation. No man is so great a favourite with the public as he who is at once an object of admiration, of respect, and of pity ; and such were the feelings which Addison inspired. Those who enjoyed the privilege of hearing his familiar conversation, declared with one voice that it was superior even to his writings. The brilliant Mary Montague said, that she had known all the  
30 wits, and that Addison was the best company in the world. The malignant Pope was forced to own, that there was a charm in Addison's talk, which could be found nowhere else. Swift, when burning with animosity against the Whigs, could not but confess to Stella that, after all, he had never known any associate so agreeable as Addison. Steele, an excellent judge of lively conversation, said, that the conver-

sation of Addison was at once the most polite, and the most mirthful, that could be imagined ; that it was Terence and Catullus in one, heightened by an exquisite something which was neither Terence nor Catullus, but Addison alone. Young, an excellent judge of serious conversation, said, that when Addison was at his ease, he went on in a noble strain of thought and language, so as to chain the attention of every hearer. Nor were Addison's great colloquial powers more admirable than the courtesy and softness of heart which appeared in his conversation. At the same time, it would be 10 too much to say that he was wholly devoid of the malice which is, perhaps, inseparable from a keen sense of the ludicrous. He had one habit which both Swift and Stella applauded, and which we hardly know how to blame. If his first attempts to set a presuming dunce right were ill received, he changed his tone, "assented with civil leer," and lured the flattered coxcomb deeper and deeper into absurdity. That such was his practice we should, we think, have guessed from his works. The Tatler's criticisms on Mr. Softly's sonnet, and the Spectator's dialogue with the politician who is 20 so zealous for the honour of Lady Q—p—t—s, are excellent specimens of this innocent mischief.

Such were Addison's talents for conversation. But his rare gifts were not exhibited to crowds or to strangers. As soon as he entered a large company, as soon as he saw an unknown face, his lips were sealed, and his manners became constrained. None who met him only in great assemblies would have been able to believe that he was the same man who had often kept a few friends listening and laughing round a table, from the time when the play ended, till the 30 clock of St. Paul's in Covent Garden struck four. Yet, even at such a table, he was not seen to the best advantage. To enjoy his conversation in the highest perfection, it was necessary to be alone with him, and to hear him, in his own phrase, think aloud. "There is no such thing," he used to say, "as real conversation, but between two persons."

This timidity, a timidity surely neither ungraceful nor unamiable, led Addison into the two most serious faults which can with justice be imputed to him. He found that wine broke the spell which lay on his fine intellect, and was therefore too easily seduced into convivial excess. Such excess was in that age regarded, even by grave men, as the most venial of all peccadilloes, and was so far from being a mark of illbreeding that it was almost essential to the character of a fine gentleman. But the smallest speck is  
10 seen on a white ground ; and almost all the biographers of Addison have said something about this failing. Of any other statesman or writer of Queen Anne's reign, we should no more think of saying that he sometimes took too much wine, than that he wore a long wig and a sword.

To the excessive modesty of Addison's nature, we must ascribe another fault which generally arises from a very different cause. He became a little too fond of seeing himself surrounded by a small circle of admirers, to whom he was as a King or rather as a God. All these men were  
20 far inferior to him in ability, and some of them had very serious faults. Nor did those faults escape his observation ; for, if ever there was an eye which saw through and through men, it was the eye of Addison. But, with the keenest observation, and the finest sense of the ridiculous, he had a large charity. The feeling with which he looked on most of his humble companions was one of benevolence, slightly tinctured with contempt. He was at perfect ease in their company ; he was grateful for their devoted attachment ; and he loaded them with benefits. Their veneration for him  
30 appears to have exceeded that with which Johnson was regarded by Boswell, or Warburton by Hurd. It was not in the power of adulation to turn such a head, or deprave such a heart, as Addison's. But it must in candour be admitted that he contracted some of the faults which can scarcely be avoided by any person who is so unfortunate as to be the oracle of a small literary coterie.

One member of this little society was Eustace Budgell, a young Templar of some literature, and a distant relation of Addison. There was at this time no stain on the character of Budgell, and it is not improbable that his career would have been prosperous and honourable, if the life of his cousin had been prolonged. But, when the master was laid in the grave, the disciple broke loose from all restraint, descended rapidly from one degree of vice and misery to another, ruined his fortune by follies, attempted to repair it by crimes, and at length closed a wicked and unhappy life 10 by selfmurder. Yet, to the last, the wretched man, gambler, lampooner, cheat, forger, as he was, retained his affection and veneration for Addison, and recorded those feelings in the last lines which he traced before he hid himself from infamy under London Bridge.

Another of Addison's favourite companions was Ambrose Phillipps, a good Whig and a middling poet, who had the honour of bringing into fashion a species of composition which has been called, after his name, Namby Pamby. But the most remarkable members of the little senate, as Pope 20 long afterwards called it, were Richard Steele and Thomas Tickell.

Steele had known Addison from childhood. They had been together at the Charter House and at Oxford; but circumstances had then, for a time, separated them widely. Steele had left college without taking a degree, had been disinherited by a rich relation, had led a vagrant life, had served in the army, had tried to find the philosopher's stone, and had written a religious treatise and several comedies. He was one of those people whom it is impossible either to 30 hate or to respect. His temper was sweet, his affections warm, his spirits lively, his passions strong, and his principles weak. His life was spent in sinning and repenting; in inculcating what was right, and doing what was wrong. In speculation, he was a man of piety and honour; in practice he was much of the rake and a little of the swindler. He

was, however, so goodnatured that it was not easy to be seriously angry with him, and that even rigid moralists felt more inclined to pity than to blame him, when he diced himself into a sponging house or drank himself into a fever. Addison regarded Steele with kindness not unmixed with scorn, tried, with little success, to keep him out of scrapes, introduced him to the great, procured a good place for him, corrected his plays, and, though by no means rich, lent him large sums of money. One of these loans appears, from a 10 letter dated in August 1708, to have amounted to a thousand pounds. These pecuniary transactions probably led to frequent bickerings. It is said that, on one occasion, Steele's negligence, or dishonesty, provoked Addison to repay himself by the help of a bailiff. We cannot join with Miss Aikin in rejecting this story. Johnson heard it from Savage, who heard it from Steele. Few private transactions which took place a hundred and twenty years ago, are proved by stronger evidence than this. But we can by no means agree with those who condemn Addison's severity. The most amiable 20 of mankind may well be moved to indignation, when what he has earned hardly, and lent with great inconvenience to himself, for the purpose of relieving a friend in distress, is squandered with insane profusion. We will illustrate our meaning by an example, which is not the less striking because it is taken from fiction. Dr. Harrison, in Fielding's *Amelia*, is represented as the most benevolent of human beings; yet he takes in execution, not only the goods, but the person of his friend Booth. Dr. Harrison resorts to this strong measure because he has been informed that Booth, 30 while pleading poverty as an excuse for not paying just debts, has been buying fine jewellery, and setting up a coach. No person who is well acquainted with Steele's life and correspondence can doubt that he behaved quite as ill to Addison as Booth was accused of behaving to Dr. Harrison. The real history, we have little doubt, was something like this:—A letter comes to Addison, imploring help in pathetic

terms, and promising reformation and speedy repayment. Poor Dick declares that he has not an inch of candle, or a bushel of coals, or credit with the butcher for a shoulder of mutton. Addison is moved. He determines to deny himself some medals which are wanting to his series of the Twelve Cæsars ; to put off buying the new edition of Bayle's Dictionary ; and to wear his old sword and buckles another year. In this way he manages to send a hundred pounds to his friend. The next day he calls on Steele, and finds scores of gentlemen and ladies assembled. The fiddles are 10 playing. The table is groaning under Champagne, Burgundy, and pyramids of sweetmeats. Is it strange that a man whose kindness is thus abused, should send sheriff's officers to reclaim what is due to him ?

Tickell was a young man, fresh from Oxford, who had introduced himself to public notice by writing a most ingenious and graceful little poem in praise of the opera of Rosamond. He deserved, and at length attained, the first place in Addison's friendship. For a time Steele and Tickell were on good terms. But they loved Addison too much to 20 love each other, and at length became as bitter enemies as the rival bulls in Virgil.

At the close of 1708 Wharton became Lord Lieutenant of Ireland, and appointed Addison Chief Secretary. Addison was consequently under the necessity of quitting London for Dublin. Besides the chief secretaryship, which was then worth about two thousand pounds a year, he obtained a patent appointing him keeper of the Irish Records for life, with a salary of three or four hundred a year. Budgell accompanied his cousin in the capacity of private Secretary. 30

Wharton and Addison had nothing in common but Whiggism. The Lord Lieutenant was not only licentious and corrupt, but was distinguished from other libertines and jobbers by a callous impudence which presented the strongest contrast to the Secretary's gentleness and delicacy. Many parts of the Irish administration at this time appear

to have deserved serious blame. But against Addison there was not a murmur. He long afterwards asserted, what all the evidence which we have ever seen tends to prove, that his diligence and integrity gained the friendship of all the most considerable persons in Ireland.

The parliamentary career of Addison in Ireland has, we think, wholly escaped the notice of all his biographers. He was elected member for the borough of Cavan in the summer of 1709 ; and in the journals of two sessions his name frequently occurs. Some of the entries appear to indicate that he so far overcame his timidity as to make speeches. Nor is this by any means improbable ; for the Irish House of Commons was a far less formidable audience than the English House ; and many tongues which were tied by fear in the greater assembly became fluent in the smaller. Gerard Hamilton, for example, who, from fear of losing the fame gained by his single speech, sat mute at Westminster during forty years, spoke with great effect at Dublin when he was Secretary to Lord Halifax.

20 While Addison was in Ireland, an event occurred to which he owes his high and permanent rank among British writers. As yet his fame rested on performances which, though highly respectable, were not built for duration, and which would, if he had produced nothing else, have now been almost forgotten, on some excellent Latin verses, on some English verses which occasionally rose above mediocrity, and on a book of travels, agreeably written, but not indicating any extraordinary powers of mind. These works showed him to be a man of taste, sense, and learning. The time had come when he was to prove himself a man of genius, and to enrich our literature with compositions which will live as long as the English language.

In the spring of 1709 Steele formed a literary project, of which he was far indeed from foreseeing the consequences. Periodical papers had during many years been published in London. Most of these were political ; but in some of them

questions of morality, taste, and love casuistry had been discussed. The literary merit of these works was small indeed; and even their names are now known only to the curious.

Steele had been appointed Gazetteer by Sunderland, at the request, it is said, of Addison, and thus had access to foreign intelligence earlier and more authentic than was in those times within the reach of an ordinary newswriter. This circumstance seems to have suggested to him the scheme of publishing a periodical paper on a new plan. It 10 was to appear on the days on which the post left London for the country, which were, in that generation, the Tuesdays, Thursdays, and Saturdays. It was to contain the foreign news, accounts of theatrical representations, and the literary gossip of Will's and of the Grecian. It was also to contain remarks on the fashionable topics of the day, compliments to beauties, pasquinades on noted sharpers, and criticisms on popular preachers. The aim of Steele does not appear to have been at first higher than this. He was not ill qualified to conduct the work which he had planned. 20 His public intelligence he drew from the best sources. He knew the town, and had paid dear for his knowledge. He had read much more than the dissipated men of that time were in the habit of reading. He was a rake among scholars, and a scholar among rakes. His style was easy and not incorrect; and, though his wit and humour were of no high order, his gay animal spirits imparted to his compositions an air of vivacity which ordinary readers could hardly distinguish from comic genius. His writings have been well compared to those light wines which, though deficient in 30 body and flavour, are yet a pleasant small drink, if not kept too long, or carried too far.

Isaac Bickerstaff, Esquire, Astrologer, was an imaginary person, almost as well known in that age as Mr. Paul Pry or Mr. Samuel Pickwick in ours. Swift had assumed the name of Bickerstaff in a satirical pamphlet against Partridge, the

maker of almanacks. Partridge had been fool enough to publish a furious reply. Bickerstaff had rejoined in a second pamphlet still more diverting than the first. All the wits had combined to keep up the joke, and the town was long in convulsions of laughter. Steele determined to employ the name which this controversy had made popular; and, in 1709, it was announced that Isaac Bickerstaff, Esquire, Astrologer, was about to publish a paper called the Tatler.

Addison had not been consulted about this scheme: but 10 as soon as he heard of it, he determined to give his assistance. The effect of that assistance cannot be better described than in Steele's own words. "I fared," he said, "like a distressed prince who calls in a powerful neighbour to his aid. I was undone by my auxiliary. When I had once called him in, I could not subsist without dependence on him." "The paper," he says elsewhere, "was advanced indeed. It was raised to a greater thing than I intended it."

It is probable that Addison, when he sent across St. George's Channel his first contributions to the Tatler, had no 20 notion of the extent and variety of his own powers. He was the possessor of a vast mine, rich with a hundred ores. But he had been acquainted only with the least precious part of his treasures, and had hitherto contented himself with producing sometimes copper and sometimes lead, intermingled with a little silver. All at once, and by mere accident, he had lighted on an inexhaustible vein of the finest gold.

The mere choice and arrangement of his words would have sufficed to make his essays classical. For never, not even by Dryden, not even by Temple, had the English 30 language been written with such sweetness, grace, and facility. But this was the smallest part of Addison's praise. Had he clothed his thoughts in the half French style of Horace Walpole, or in the half Latin style of Dr. Johnson, or in the half German jargon of the present day, his genius would have triumphed over all faults of manner. As a moral satirist he stands unrivalled. If ever the best Tatlers

and Spectators were equalled in their own kind, we should be inclined to guess that it must have been by the lost comedies of Menander.

In wit, properly so called, Addison was not inferior to Cowley or Butler. No single ode of Cowley contains so many happy analogies as are crowded into the lines to Sir Godfrey Kneller; and we would undertake to collect from the Spectators as great a number of ingenious illustrations as can be found in Hudibras. The still higher faculty of invention Addison possessed in still larger measure. The 10 numerous fictions, generally original, often wild and grotesque, but always singularly graceful and happy, which are found in his essays, fully entitle him to the rank of a great poet, a rank to which his metrical compositions give him no claim. As an observer of life, of manners, of all the shades of human character, he stands in the first class. And what he observed he had the art of communicating in two widely different ways. He could describe virtues, vices, habits, whims, as well as Clarendon. But he could do something better. He could call human beings into existence, and 20 make them exhibit themselves. If we wish to find anything more vivid than Addison's best portraits, we must go either to Shakspeare or to Cervantes.

But what shall we say of Addison's humour, of his sense of the ludicrous, of his power of awakening that sense in others, and of drawing mirth from incidents which occur every day, and from little peculiarities of temper and manner, such as may be found in every man? We feel the charm: we give ourselves up to it: but we strive in vain to analyse it.

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Perhaps the best way of describing Addison's peculiar pleasantry is to compare it with the pleasantry of some other great satirists. The three most eminent masters of the art of ridicule, during the eighteenth century, were, we conceive, Addison, Swift, and Voltaire. Which of the three had the greatest power of moving laughter may be ques-

tioned. But each of them, within his own domain, was supreme.

Voltaire is the prince of buffoons. His merriment is without disguise or restraint. He gambols ; he grins ; he shakes his sides ; he points the finger ; he turns up the nose ; he shoots out the tongue. The manner of Swift is the very opposite to this. He moves laughter, but never joins in it. He appears in his works such as he appeared in society. All the company are convulsed with merriment, while the 10 Dean, the author of all the mirth, preserves an invincible gravity, and even sourness of aspect, and gives utterance to the most eccentric and ludicrous fancies, with the air of a man reading the commination service.

The manner of Addison is as remote from that of Swift as from that of Voltaire. He neither laughs out like the French wit, nor, like the Irish wit, throws a double portion of severity into his countenance while laughing inwardly ; but preserves a look peculiarly his own, a look of demure serenity, disturbed only by an arch sparkle of the eye, an 20 almost imperceptible elevation of the brow, an almost imperceptible curl of the lip. His tone is never that either of a Jack Pudding or of a Cynic. It is that of a gentleman, in whom the quickest sense of the ridiculous is constantly tempered by good nature and good breeding.

We own that the humour of Addison is, in our opinion, of a more delicious flavour than the humour of either Swift or Voltaire. Thus much, at least, is certain, that both Swift and Voltaire have been successfully mimicked, and that no man has yet been able to mimic Addison. The letter of the 30 Abbé Coyer to Pansophe is Voltaire all over, and imposed, during a long time, on the Academicians of Paris. There are passages in Arbuthnot's satirical works which we, at least, cannot distinguish from Swift's best writing. But of the many eminent men who have made Addison their model, though several have copied his mere diction with happy effect, none has been able to catch the tone of his pleasantry.

In the World, in the Connoisseur, in the Mirror, in the Lounger, there are numerous papers written in obvious imitation of his Tatlers and Spectators. Most of those papers have some merit ; many are very lively and amusing ; but there is not a single one which could be passed off as Addison's on a critic of the smallest perspicacity.

But that which chiefly distinguishes Addison from Swift, from Voltaire, from almost all the other great masters of ridicule, is the grace, the nobleness, the moral purity, which we find even in his merriment. Severity, gradually hardening 10 and darkening into misanthropy, characterizes the works of Swift. The nature of Voltaire was, indeed, not inhuman ; but he venerated nothing. Neither in the masterpieces of art nor in the purest examples of virtue, neither in the Great First Cause nor in the awful enigma of the grave, could he see any thing but subjects for drollery. The more solemn and august the theme, the more monkey-like was his grimacing and chattering. The mirth of Swift is the mirth of Mephistophiles ; the mirth of Voltaire is the mirth of Puck. If, as Soame Jenyns oddly imagined, a portion of 20 the happiness of Seraphim and just men made perfect be derived from an exquisite perception of the ludicrous, their mirth must surely be none other than the mirth of Addison ; a mirth consistent with tender compassion for all that is frail, and with profound reverence for all that is sublime. Nothing great, nothing amiable, no moral duty, no doctrine of natural or revealed religion, has ever been associated by Addison with any degrading idea. His humanity is without a parallel in literary history. The highest proof of virtue is to possess boundless power without abusing it. No kind of 30 power is more formidable than the power of making men ridiculous ; and that power Addison possessed in boundless measure. How grossly that power was abused by Swift and by Voltaire is well known. But of Addison it may be confidently affirmed that he has blackened no man's character, nay, that it would be difficult, if not impossible, to find in

all the volumes which he has left us a single taunt which can be called ungenerous or unkind. Yet he had detractors, whose malignity might have seemed to justify as terrible a revenge as that which men, not superior to him in genius, wreaked on Bettesworth and on Franc de Pompignan. He was a politician ; he was the best writer of his party ; he lived in times of fierce excitement, in times when persons of high character and station stooped to scurrility such as is now practised only by the basest of mankind. Yet no pro-  
10 vocation and no example could induce him to return railing for railing.

Of the service which his Essays rendered to morality it is difficult to speak too highly. It is true that, when the Tatler appeared, that age of outrageous profaneness and licentiousness which followed the Restoration had passed away. Jeremy Collier had shamed the theatres into something which, compared with the excesses of Etherege and Wycherley, might be called decency. Yet there still lingered in the public mind a pernicious notion that there was some  
20 connection between genius and profligacy, between the domestic virtues and the sullen formality of the Puritans. That error it is the glory of Addison to have dispelled. He taught the nation that the faith and the morality of Hale and Tillotson might be found in company with wit more sparkling than the wit of Congreve, and with humour richer than the humour of Vanbrugh. So effectually, indeed, did he retort on vice the mockery which had recently been directed against virtue, that, since his time, the open violation of decency has always been considered among us as  
30 the mark of a fool. And this revolution, the greatest and most salutary ever effected by any satirist, he accomplished, be it remembered, without writing one personal lampoon.

In the early contributions of Addison to the Tatler his peculiar powers were not fully exhibited. Yet from the first, his superiority to all his coadjutors was evident. Some of his later Tatlers are fully equal to any thing that he ever

wrote. Among the portraits, we most admire Tom Folio, Ned Softly, and the Political Upholsterer. The proceedings of the Court of Honour, the Thermometer of Zeal, the story of the Frozen Words, the Memoirs of the Shilling, are excellent specimens of that ingenious and lively species of fiction in which Addison excelled all men. There is one still better paper of the same class. But though that paper, a hundred and thirty-three years ago, was probably thought as edifying as one of Smalridge's sermons, we dare not indicate it to the squeamish readers of the nineteenth century. 10

During the session of Parliament which commenced in November 1709, and which the impeachment of Sacheverell has made memorable, Addison appears to have resided in London. The Tatler was now more popular than any periodical paper had ever been ; and his connection with it was generally known. It was not known, however, that almost every thing good in the Tatler was his. The truth is, that the fifty or sixty numbers which we owe to him were not merely the best, but so decidedly the best that any five of them are more valuable than all the two hundred numbers 20 in which he had no share.

He required, at this time, all the solace which he could derive from literary success. The Queen had always disliked the Whigs. She had during some years disliked the Marlborough family. But, reigning by a disputed title, she could not venture directly to oppose herself to a majority of both Houses of Parliament ; and, engaged as she was in a war on the event of which her own Crown was staked, she could not venture to disgrace a great and successful general. But at length, in the year 1710, the causes which had restrained 30 her from showing her aversion to the Low Church party ceased to operate. The trial of Sacheverell produced an outbreak of public feeling scarcely less violent than the outbreaks which we can ourselves remember in 1820, and in 1831. The country gentlemen, the country clergymen, the rabble of the towns, were all, for once, on the same side. It

was clear that, if a general election took place before the excitement abated, the Tories would have a majority. The services of Marlborough had been so splendid that they were no longer necessary. The Queen's throne was secure from all attack on the part of Lewis. Indeed, it seemed much more likely that the English and German armies would divide the spoils of Versailles and Marli than that a Marshal of France would bring back the Pretender to St. James's. The Queen, acting by the advice of Harley, determined to dismiss her  
10 servants. In June the change commenced. Sunderland was the first who fell. The Tories exulted over his fall. The Whigs tried, during a few weeks, to persuade themselves that her Majesty had acted only from personal dislike to the Secretary, and that she meditated no further alteration. But, early in August, Godolphin was surprised by a letter from Anne, which directed him to break his white staff. Even after this event, the irresolution or dissimulation of Harley kept up the hopes of the Whigs during another month ; and then the ruin became rapid and violent. The  
20 Parliament was dissolved. The Ministers were turned out. The Tories were called to office. The tide of popularity ran violently in favour of the High Church party. That party, feeble in the late House of Commons, was now irresistible. The power which the Tories had thus suddenly acquired, they used with blind and stupid ferocity. The howl which the whole pack set up for prey and for blood appalled even him who had roused and unchained them. When, at this distance of time, we calmly review the conduct of the discarded ministers, we cannot but feel a movement of indignation at the injustice with which they were treated. No body of men had ever administered the government with more energy, ability, and moderation ; and their success had been proportioned to their wisdom. They had saved Holland and Germany. They had humbled France. They had, as it seemed, all but torn Spain from the House of Bourbon. They had made England the first power in Europe. At  
30

home they had united England and Scotland. They had respected the rights of conscience and the liberty of the subject. They retired, leaving their country at the height of prosperity and glory. And yet they were pursued to their retreat by such a roar of obloquy as was never raised against the government which threw away thirteen colonies, or against the government which sent a gallant army to perish in the ditches of Walcheren.

None of the Whigs suffered more in the general wreck than Addison. He had just sustained some heavy pecuniary losses, of the nature of which we are imperfectly informed, when his Secretaryship was taken from him. He had reason to believe that he should also be deprived of the small Irish office which he held by patent. He had just resigned his Fellowship. It seems probable that he had already ventured to raise his eyes to a great lady, and that, while his political friends were in power, and while his own fortunes were rising, he had been, in the phrase of the romances which were then fashionable, permitted to hope. But Mr. Addison the ingenious writer, and Mr. Addison the chief Secretary, were, in her ladyship's opinion, two very different persons. All these calamities united, however, could not disturb the serene cheerfulness of a mind conscious of innocence, and rich in its own wealth. He told his friends, with smiling resignation, that they ought to admire his philosophy, that he had lost at once his fortune, his place, his fellowship, and his mistress, that he must think of turning tutor again, and yet that his spirits were as good as ever.

He had one consolation. Of the unpopularity which his friends had incurred, he had no share. Such was the esteem with which he was regarded that, while the most violent measures were taken for the purpose of forcing Tory members on Whig corporations, he was returned to Parliament without even a contest. Swift, who was now in London, and who had already determined on quitting the Whigs, wrote to Stella in these remarkable words: "The Tories

carry it among the new members six to one. Mr. Addison's election has passed easy and undisputed; and I believe if he had a mind to be king, he would hardly be refused."

The good will with which the Tories regarded Addison is the more honourable to him, because it had not been purchased by any concession on his part. During the general election he published a political Journal, entitled the Whig Examiner. Of that Journal it may be sufficient to say that Johnson, in spite of his strong political prejudices, pronounced it to be superior in wit to any of Swift's writings on the other side. When it ceased to appear, Swift, in a letter to Stella, expressed his exultation at the death of so formidable an antagonist. "He might well rejoice," says Johnson, "at the death of that which he could not have killed." "On no occasion," he adds, "was the genius of Addison more vigorously exerted, and on none did the superiority of his powers more evidently appear."

The only use which Addison appears to have made of the favour with which he was regarded by the Tories was to save some of his friends from the general ruin of the Whig party. He felt himself to be in a situation which made it his duty to take a decided part in politics. But the case of Steele and of Ambrose Phillipps was different. For Phillipps, Addison even condescended to solicit, with what success we have not ascertained. Steele held two places. He was Gazetteer, and he was also a Commissioner of Stamps. The Gazette was taken from him. But he was suffered to retain his place in the Stamp Office, on an implied understanding that he should not be active against the new government; and he was, during more than two years, induced by Addison to observe this armistice with tolerable fidelity.

Isaac Bickerstaff accordingly became silent upon politics, and the article of news, which had once formed about one third of his paper, altogether disappeared. The Tatler had completely changed its character. It was now nothing but a series of essays on books, morals, and manners. Steele

therefore resolved to bring it to a close, and to commence a new work on an improved plan. It was announced that this new work would be published daily. The undertaking was generally regarded as bold, or rather rash; but the event amply justified the confidence with which Steele relied on the fertility of Addison's genius. On the second of January 1711, appeared the last Tatler. At the beginning of March following appeared the first of an incomparable series of papers, containing observations on life and literature by an imaginary Spectator.

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The Spectator himself was conceived and drawn by Addison; and it is not easy to doubt that the portrait was meant to be in some features a likeness of the painter. The Spectator is a gentleman who, after passing a studious youth at the university, has travelled on classic ground, and has bestowed much attention on curious points of antiquity. He has, on his return, fixed his residence in London, and has observed all the forms of life which are to be found in that great city, has daily listened to the wits of Will's, has smoked with the philosophers of the Grecian, and has mingled with the parsons at Child's, and with the politicians at the St. James's. In the morning, he often listens to the hum of the Exchange; in the evening, his face is constantly to be seen in the pit of Drury Lane theatre. But an insurmountable bashfulness prevents him from opening his mouth, except in a small circle of intimate friends.

These friends were first sketched by Steele. Four of the club, the templar, the clergyman, the soldier, and the merchant, were uninteresting figures, fit only for a background. But the other two, an old country baronet and an old town 30 rake, though not delineated with a very delicate pencil, had some good strokes. Addison took the rude outlines into his own hands, retouched them, coloured them, and is in truth the creator of the Sir Roger de Coverley and the Will Honeycomb with whom we are all familiar.

The plan of the Spectator must be allowed to be both

original and eminently happy. Every valuable essay in the series may be read with pleasure separately ; yet the five or six hundred essays form a whole, and a whole which has the interest of a novel. It must be remembered, too, that at that time no novel, giving a lively and powerful picture of the common life and manners of England, had appeared. Richardson was working as a compositor. Fielding was robbing birds' nests. Smollett was not yet born. The narrative, therefore, which connects together the Spectator's  
10 Essays, gave to our ancestors their first taste of an exquisite and untried pleasure. That narrative was indeed constructed with no art or labour. The events were such events as occur every day. Sir Roger comes up to town to see Eugenio, as the worthy baronet always calls Prince Eugene, goes with the Spectator on the water to Spring Gardens, walks among the tombs in the Abbey, and is frightened by the Mohawks, but conquers his apprehension so far as to go to the theatre when the Distressed Mother is acted. The Spectator pays a visit in the summer to Coverley Hall, is charmed with the  
20 old house, the old butler, and the old chaplain, eats a jack caught by Will Wimble, rides to the assizes, and hears a point of law discussed by Tom Touchy. At last a letter from the honest butler brings to the club the news that Sir Roger is dead. Will Honeycomb marries and reforms at sixty. The club breaks up ; and the Spectator resigns his functions. Such events can hardly be said to form a plot ; yet they are related with such truth, such grace, such wit, such humour, such pathos, such knowledge of the human heart, such knowledge of the ways of the world, that they charm us on the  
30 hundredth perusal. We have not the least doubt that if Addison had written a novel, on an extensive plan, it would have been superior to any that we possess. As it is, he is entitled to be considered not only as the greatest of the English essayists, but as the forerunner of the great English novelists.

We say this of Addison alone ; for Addison is the Spec-

tator. About three sevenths of the work are his ; and it is no exaggeration to say, that his worst essay is as good as the best essay of any of his coadjutors. His best essays approach near to absolute perfection ; nor is their excellence more wonderful than their variety. His invention never seems to flag ; nor is he ever under the necessity of repeating himself, or of wearing out a subject. There are no dregs in his wine. He regales us after the fashion of that prodigal nabob who held that there was only one good glass in a bottle. As soon as we have tasted the first sparkling foam 10 of a jest, it is withdrawn, and a fresh draught of nectar is at our lips. On the Monday we have an allegory as lively and ingenious as Lucian's Auction of Lives ; on the Tuesday an Eastern apologue, as richly coloured as the Tales of Scherezade ; on the Wednesday, a character described with the skill of La Bruyere ; on the Thursday, a scene from common life, equal to the best chapters in the Vicar of Wakefield ; on the Friday, some sly Horatian pleasantry on fashionable follies, on hoops, patches, or puppet shows ; and on the Saturday a religious meditation, which will bear a compari- 20 son with the finest passages in Massillon.

It is dangerous to select where there is so much that deserves the highest praise. We will venture, however, to say, that any person who wishes to form a just notion of the extent and variety of Addison's powers, will do well to read at one sitting the following papers, the two Visits to the Abbey, the Visit to the Exchange, the Journal of the Retired Citizen, the Vision of Mirza, the Transmigrations of Pug the Monkey, and the Death of Sir Roger de Coverley.

The least valuable of Addison's contributions to the Spec- 30 tator are, in the judgment of our age, his critical papers. Yet his critical papers are always luminous, and often ingenious. The very worst of them must be regarded as creditable to him, when the character of the school in which he had been trained is fairly considered. The best of them were much too good for his readers. In truth, he was not

so far behind our generation as he was before his own. No essays in the Spectator were more censured and derided than those in which he raised his voice against the contempt with which our fine old ballads were regarded, and showed the scoffers that the same gold which, burnished and polished, gives lustre to the *Aeneid* and the *Odes of Horace*, is mingled with the rude dross of Chevy Chace.

It is not strange that the success of the Spectator should have been such as no similar work has ever obtained. The 10 number of copies daily distributed was at first three thousand. It subsequently increased, and had risen to near four thousand when the stamp tax was imposed. That tax was fatal to a crowd of journals. The Spectator, however, stood its ground, doubled its price, and, though its circulation fell off, still yielded a large revenue both to the state and to the authors. For particular papers, the demand was immense; of some, it is said, twenty thousand copies were required. But this was not all. To have the Spectator served up every morning with the bohea and rolls, was a 20 luxury for the few. The majority were content to wait till essays enough had appeared to form a volume. Ten thousand copies of each volume were immediately taken off, and new editions were called for. It must be remembered, that the population of England was then hardly a third of what it now is. The number of Englishmen who were in the habit of reading, was probably not a sixth of what it now is. A shopkeeper or a farmer who found any pleasure in literature, was a rarity. Nay, there was doubtless more than one knight of the shire whose country seat did not contain ten 30 books, receipt books and books on farriery included. In these circumstances, the sale of the Spectator must be considered as indicating a popularity quite as great as that of the most successful works of Sir Walter Scott and Mr. Dickens in our own time.

At the close of 1712 the Spectator ceased to appear. It was probably felt that the shortfaced gentleman and his club

had been long enough before the town : and that it was time to withdraw them, and to replace them by a new set of characters. In a few weeks the first number of the *Guardian* was published. But the *Guardian* was unfortunate both in its birth and in its death. It began in dulness, and disappeared in a tempest of faction. The original plan was bad. Addison contributed nothing till sixty-six numbers had appeared ; and it was then impossible to make the *Guardian* what the *Spectator* had been. Nestor Ironside and the Miss Lizards were people to whom even he could 10 impart no interest. He could only furnish some excellent little essays, both serious and comic ; and this he did.

Why Addison gave no assistance to the *Guardian*, during the first two months of its existence, is a question which has puzzled the editors and biographers, but which seems to us to admit of a very easy solution. He was then engaged in bringing his *Cato* on the stage.

The first four acts of this drama had been lying in his desk since his return from Italy. His modest and sensitive nature shrank from the risk of a public and shameful 20 failure ; and, though all who saw the manuscript were loud in praise, some thought it possible that an audience might become impatient even of very good rhetoric, and advised Addison to print the play without hazarding a representation. At length, after many fits of apprehension, the poet yielded to the urgency of his political friends, who hoped that the public would discover some analogy between the followers of Cæsar and the Tories, between Sempronius and the apostate Whigs, between Cato, struggling to the last for the liberties of Rome, and the band of patriots who still 30 stood firm round Halifax and Wharton.

Addison gave the play to the managers of Drury Lane theatre, without stipulating for any advantage to himself. They, therefore, thought themselves bound to spare no cost in scenery and dresses. The decorations, it is true, would not have pleased the skilful eye of Mr. Macready. Juba's

waistcoat blazed with gold lace ; Marcia's hoop was worthy of a Duchess on the birthday ; and Cato wore a wig worth fifty guineas. The prologue was written by Pope, and is undoubtedly a dignified and spirited composition. The part of the hero was excellently played by Booth. Steele undertook to pack a house. The boxes were in a blaze with the stars of the Peers in Opposition. The Pit was crowded with attentive and friendly listeners from the Inns of Court and the literary coffeehouses. Sir Gilbert Heathcote, Governor 10 of the Bank of England, was at the head of a powerful body of auxiliaries from the city, warm men and true Whigs, but better known at Jonathan's and Garraway's than in the haunts of wits and critics.

These precautions were quite superfluous. The Tories, as a rule, regarded Addison with no unkind feelings. Nor was it for their interest, professing, as they did, profound reverence for law and prescription, and abhorrence both of popular insurrections and of standing armies, to appropriate to themselves reflections thrown on the great military chief and 20 demagogue, who, with the support of the legions and of the common people, subverted all the ancient institutions of his country. Accordingly, every shout that was raised by the members of the Kit Cat was echoed by the High Churchmen of the October ; and the curtain at length fell amidst thunders of unanimous applause.

The delight and admiration of the town were described by the *Guardian* in terms which we might attribute to partiality, were it not that the *Examiner*, the organ of the Ministry, held similar language. The Tories, indeed, found 30 much to sneer at in the conduct of their opponents. Steele had on this, as on other occasions, shown more zeal than taste or judgment. The honest citizens who marched under the orders of Sir Gibby, as he was facetiously called, probably knew better when to buy and when to sell stock than when to clap and when to hiss at a play, and incurred some ridicule by making the hypocritical Sempronius their favour-

ite, and by giving to his insincere rants louder plaudits than they bestowed on the temperate eloquence of Cato. Wharton, too, who had the incredible effrontery to applaud the lines about flying from prosperous vice and from the power of impious men to a private station, did not escape the sarcasms of those who justly thought that he could fly from nothing more vicious or impious than himself. The epilogue, which was written by Garth, a zealous Whig, was severely and not unreasonably censured as ignoble and out of place. But Addison was described, even by the bitterest Tory writers, 10 as a gentleman of wit and virtue, in whose friendship many persons of both parties were happy, and whose name ought not to be mixed up with factious squabbles.

Of the jests by which the triumph of the Whig party was disturbed, the most severe and happy was Bolingbroke's. Between two acts, he sent for Booth to his box, and presented him, before the whole theatre, with a purse of fifty guineas for defending the cause of liberty so well against a perpetual Dictator. This was a pungent allusion to the attempt which Marlborough had made, not long before his fall, to obtain a 20 patent creating him Captain General for life.

It was April; and in April, a hundred and thirty years ago, the London season was thought to be far advanced. During a whole month, however, Cato was performed to overflowing houses, and brought into the treasury of the theatre twice the gains of an ordinary spring. In the summer the Drury Lane company went down to the Act at Oxford, and there, before an audience which retained an affectionate remembrance of Addison's accomplishments and virtues, his tragedy was acted during several days. The 30 gownsmen began to besiege the theatre in the forenoon, and by one in the afternoon all the seats were filled.

About the merits of the piece which had so extraordinary an effect, the public, we suppose, has made up its mind. To compare it with the masterpieces of the Attic stage, with the great English dramas of the time of Elizabeth, or even with

the productions of Schiller's manhood, would be absurd indeed. Yet it contains excellent dialogue and declamation, and, among plays fashioned on the French model, must be allowed to rank high ; not indeed with Athalie, or Saul ; but, we think, not below Cinna, and certainly above any other English tragedy of the same school, above many of the plays of Corneille, above many of the plays of Voltaire and Alfieri, and above some plays of Racine. Be this as it may, we have little doubt that Cato did as much as the *Tatlers*, *Spectators*,  
10 and *Freeholders united*, to raise Addison's fame among his contemporaries.

The modesty and good nature of the successful dramatist had tamed even the malignity of faction. But literary envy, it should seem, is a fiercer passion than party spirit. It was by a zealous Whig that the fiercest attack on the Whig tragedy was made. John Dennis published *Remarks on Cato*, which were written with some acuteness and with much coarseness and asperity. Addison neither defended himself nor retaliated. On many points he had an excellent defence ;  
20 and nothing would have been easier than to retaliate ; for Dennis had written bad odes, bad tragedies, bad comedies : he had, moreover, a larger share than most men of those infirmities and eccentricities which excite laughter ; and Addison's power of turning either an absurd book or an absurd man into ridicule was unrivalled. Addison, however, serenely conscious of his superiority, looked with pity on his assailant, whose temper, naturally irritable and gloomy, had been soured by want, by controversy, and by literary failures.

30 But among the young candidates for Addison's favour there was one distinguished by talents from the rest, and distinguished, we fear, not less by malignity and insincerity. Pope was only twenty-five. But his powers had expanded to their full maturity ; and his best poem, the *Rape of the Lock*, had recently been published. Of his genius, Addison had always expressed high admiration. But Addison had early

discerned, what might indeed have been discerned by an eye less penetrating than his, that the diminutive, crooked, sickly boy was eager to revenge himself on society for the unkindness of nature. In the Spectator, the Essay on Criticism had been praised with cordial warmth ; but a gentle hint had been added, that the writer of so excellent a poem would have done well to avoid ill-natured personalities. Pope, though evidently more galled by the censure than gratified by the praise, returned thanks for the admonition, and promised to profit by it. The two writers continued to ex- 10 change civilities, counsel, and small good offices. Addison publicly extolled Pope's miscellaneous pieces ; and Pope furnished Addison with a prologue. This did not last long. Pope hated Dennis, whom he had injured without provocation. The appearance of the Remarks on Cato gave the irritable poet an opportunity of venting his malice under the show of friendship ; and such an opportunity could not but be welcome to a nature which was implacable in enmity, and which always preferred the tortuous to the straight path. He published, accordingly, the Narrative of the Frenzy of 20 John Dennis. But Pope had mistaken his powers. He was a great master of invective and sarcasm : he could dissect a character in terse and sonorous couplets, brilliant with antithesis : but of dramatic talent he was altogether destitute. If he had written a lampoon on Dennis, such as that on Atticus, or that on Sporus, the old grumbler would have been crushed. But Pope writing dialogue resembled—to borrow Horace's imagery and his own—a wolf, which, instead of biting, should take to kicking, or a monkey which should try to sting. The Narrative is utterly contemptible. Of argument there is not even the show ; and the jests are such as, if they were introduced into a farce, would call forth the hisses of the shilling gallery. Dennis raves about the drama ; and the nurse thinks that he is calling for a dram. “There is,” he cries, “no peripetia in the tragedy, no change of fortune, no change at all.” “Pray, good Sir, be not angry,” says the

old woman ; "I'll fetch change." This is not exactly the pleasantry of Addison.

There can be no doubt that Addison saw through this officious zeal, and felt himself deeply aggrieved by it. So foolish and spiteful a pamphlet could do him no good, and, if he were thought to have any hand in it, must do him harm. Gifted with incomparable powers of ridicule, he had never, even in self defence, used those powers inhumanly or uncourteously ; and he was not disposed to let others make his fame and his 10 interest a pretext under which they might commit outrages from which he had himself constantly abstained. He accordingly declared that he had no concern in the narrative, that he disapproved of it, and that if he answered the remarks, he would answer them like a gentleman ; and he took care to communicate this to Dennis. Pope was bitterly mortified ; and to this transaction we are inclined to ascribe the hatred with which he ever after regarded Addison.

In September 1713 the *Guardian* ceased to appear. Steele had gone mad about politics. A general election had just 20 taken place . he had been chosen member for Stockbridge ; and he fully expected to play a first part in Parliament. The immense success of the *Tatler* and *Spectator* had turned his head. He had been the editor of both those papers, and was not aware how entirely they owed their influence and popularity to the genius of his friend. His spirits, always violent, were now excited by vanity, ambition, and faction, to such a pitch that he every day committed some offence against good sense and good taste. All the discreet and moderate members of his own party regretted and condemned 30 his folly. "I am in a thousand troubles," Addison wrote, "about poor Dick, and wish that his zeal for the public may not be ruinous to himself. But he has sent me word that he is determined to go on, and that any advice I may give him in this particular will have no weight with him."

Steele set up a political paper called the *Englishman*, which, as it was not supported by contributions from Addi-

son, completely failed. By this work, by some other writings of the same kind, and by the airs which he gave himself at the first meeting of the new Parliament, he made the Tories so angry that they determined to expel him. The Whigs stood by him gallantly, but were unable to save him. The vote of expulsion was regarded by all dispassionate men as a tyrannical exercise of the power of the majority. But Steele's violence and folly, though they by no means justified the steps which his enemies took, had completely disgusted his friends ; nor did he ever regain the place which he had held 10 in the public estimation.

Addison about this time conceived the design of adding an eighth volume to the Spectator. In June 1714 the first number of the new series appeared, and during about six months three papers were published weekly. Nothing can be more striking than the contrast between the Englishman and the eighth volume of the Spectator, between Steele without Addison and Addison without Steele. The Englishman is forgotten ; the eighth volume of the Spectator contains, perhaps, the finest essays, both serious and playful, in the 20 English language.

Before this volume was completed, the death of Anne produced an entire change in the administration of public affairs. The blow fell suddenly. It found the Tory party distracted by internal feuds, and unprepared for any great effort. Harley had just been disgraced. Bolingbroke, it was supposed, would be the chief minister. But the Queen was on her deathbed before the white staff had been given, and her last public act was to deliver it with a feeble hand to the Duke of Shrewsbury. The emergency produced a coalition between 30 all sections of public men who were attached to the Protestant succession. George the First was proclaimed without opposition. A Council, in which the leading Whigs had seats, took the direction of affairs till the new King should arrive. The first act of the Lord Justices was to appoint Addison their secretary.

There is an idle tradition that he was directed to prepare a letter to the King, that he could not satisfy himself as to the style of this composition, and that the Lords Justices called in a clerk who at once did what was wanted. It is not strange that a story so flattering to mediocrity should be popular; and we are sorry to deprive dunces of their consolation. But the truth must be told. It was well observed by Sir James Mackintosh, whose knowledge of these times was unequalled, that Addison never, in any 10 official document, affected wit or eloquence, and that his despatches are, without exception, remarkable for unpretending simplicity. Every body who knows with what ease Addison's finest essays were produced must be convinced that, if well turned phrases had been wanted, he would have had no difficulty in finding them. We are, however, inclined to believe, that the story is not absolutely without a foundation. It may well be that Addison did not know, till he had consulted experienced clerks who remembered the times when William the Third was absent on the continent, 20 in what form a letter from the Council of Regency to the King ought to be drawn. We think it very likely that the ablest statesmen of our time, Lord John Russell, Sir Robert Peel, Lord Palmerston, for example, would, in similar circumstances, be found quite as ignorant. Every office has some little mysteries which the dullest man may learn with a little attention, and which the greatest man cannot possibly know by intuition. One paper must be signed by the chief of the department; another by his deputy: to a third the royal sign manual is necessary. One communication is to be registered, and another is not. One sentence must be in black ink, and another in red ink. If the ablest Secretary for Ireland were moved to the India Board, if the ablest President of the India Board were moved to the War Office, he would require instruction on points like these; and we do not doubt that Addison required such instruction when he became, for the first time, Secretary to the Lords Justices.

George the First took possession of his kingdom without opposition. A new ministry was formed, and a new Parliament favourable to the Whigs chosen. Sunderland was appointed Lord Lieutenant of Ireland ; and Addison again went to Dublin as Chief Secretary.

At Dublin Swift resided ; and there was much speculation about the way in which the Dean and the Secretary would behave towards each other. The relations which existed between these remarkable men form an interesting and pleasing portion of literary history. They had early attached 10 themselves to the same political party and to the same patrons. While Anne's Whig ministry was in power, the visits of Swift to London and the official residence of Addison in Ireland had given them opportunities of knowing each other. They were the two shrewdest observers of their age. But their observations on each other had led them to favourable conclusions. Swift did full justice to the rare powers of conversation which were latent under the bashful deportment of Addison. Addison, on the other hand, discerned much good nature under the severe look and 20 manner of Swift ; and, indeed, the Swift of 1708 and the Swift of 1738 were two very different men.

But the paths of the two friends diverged widely. The Whig statesmen loaded Addison with solid benefits. They praised Swift, asked him to dinner, and did nothing more for him. His profession laid them under a difficulty. In the state they could not promote him ; and they had reason to fear that, by bestowing preferment in the church on the author of the Tale of a Tub, they might give scandal to the public, which had no high opinion of their orthodoxy. He 30 did not make fair allowance for the difficulties which prevented Halifax and Somers from serving him, thought himself an ill used man, sacrificed honour and consistency to revenge, joined the Tories, and became their most formidable champion. He soon found, however, that his old friends were less to blame than he had supposed. The dislike with

which the Queen and the heads of the Church regarded him was insurmountable ; and it was with the greatest difficulty that he obtained an ecclesiastical dignity of no great value, on condition of fixing his residence in a country which he detested.

Difference of political opinion had produced, not indeed a quarrel, but a coolness between Swift and Addison. They at length ceased altogether to see each other. Yet there was between them a tacit compact like that between the hereditary guests in the Iliad.

*Ἐγγέα δὲ ἀλλήλων ἀλεώμεθα καὶ δι' ὅμιλον·  
Πολλοὶ μὲν γὰρ ἐμοὶ Τρῶες κλειτοί τ' ἐπίκουροι,  
Κτείνειν, διν κε θεός γε πόρη καὶ ποστὶ κιχέλω,  
πολλοὶ δὲ αὖ σοι Ἀχαιοί, ἐναρπεμεν, διν κε δύνηται.*

It is not strange that Addison, who calumniated and insulted nobody, should not have calumniated or insulted Swift. But it is remarkable that Swift, to whom neither genius nor virtue was sacred, and who generally seemed to find, like most other renegades, a peculiar pleasure in attacking old friends, should have shown so much respect and tenderness to Addison.

Fortune had now changed. The accession of the House of Hanover had secured in England the liberties of the people, and in Ireland the dominion of the Protestant caste. To that caste Swift was more odious than any other man. He was hooted and even pelted in the streets of Dublin ; and could not venture to ride along the strand for his health without the attendance of armed servants. Many whom he had formerly served now libelled and insulted him. At this time Addison arrived. He had been advised not to show the smallest civility to the Dean of St. Patrick's. He had answered, with admirable spirit, that it might be necessary for men whose fidelity to their party was suspected, to hold no intercourse with political opponents ; but that one who had been a steady Whig in the worst times might venture,

when the good cause was triumphant, to shake hands with an old friend who was one of the vanquished Tories. His kindness was soothing to the proud and cruelly wounded spirit of Swift; and the two great satirists resumed their habits of friendly intercourse.

Those associates of Addison whose political opinions agreed with his shared his good fortune. He took Tickell with him to Ireland. He procured for Budgell a lucrative place in the same kingdom. Ambrose Phillipps was provided for in England. Steele had injured himself so much by his 10 eccentricity and perverseness that he obtained but a very small part of what he thought his due. He was, however, knighted; he had a place in the household; and he subsequently received other marks of favour from the court.

Addison did not remain long in Ireland. In 1715 he quitted his secretaryship for a seat at the Board of Trade. In the same year his comedy of the Drummer was brought on the stage. The name of the author was not announced; the piece was coldly received; and some critics have expressed a doubt whether it were really Addison's. To us 20 the evidence, both external and internal, seems decisive. It is not in Addison's best manner; but it contains numerous passages which no other writer known to us could have produced. It was again performed after Addison's death, and, being known to be his, was loudly applauded.

Towards the close of the year 1715, while the Rebellion was still raging in Scotland, Addison published the first number of a paper called the Freeholder. Among his political works the Freeholder is entitled to the first place. Even in the Spectator there are few serious papers nobler 30 than the character of his friend Lord Somers, and certainly no satirical papers superior to those in which the Tory Fox-hunter is introduced. This character is the original of Squire Western, and is drawn with all Fielding's force, and with a delicacy of which Fielding was altogether destitute. As none of Addison's works exhibit stronger marks of his

genius than the Freeholder, so none does more honour to his moral character. It is difficult to extol too highly the candour and humanity of a political writer whom even the excitement of civil war cannot hurry into unseemly violence. Oxford, it is well known, was then the stronghold of Toryism. The High Street had been repeatedly lined with bayonets in order to keep down the disaffected gownsmen ; and traitors pursued by the messengers of the Government had been concealed in the garrets of several colleges. Yet the admonition  
10 which, even under such circumstances, Addison addressed to the University, is singularly gentle, respectful, and even affectionate. Indeed, he could not find it in his heart to deal harshly even with imaginary persons. His foxhunter, though ignorant, stupid, and violent, is at heart a good fellow, and is at last reclaimed by the clemency of the King. Steele was dissatisfied with his friend's moderation, and, though he acknowledged that the Freeholder was excellently written, complained that the ministry played on a lute when it was necessary to blow the trumpet. He accordingly determined  
20 to execute a flourish after his own fashion, and tried to rouse the public spirit of the nation by means of a paper called the Town Talk, which is now as utterly forgotten as his Englishman, as his Crisis, as his Letter to the Bailiff of Stockbridge, as his Reader, in short, as everything that he wrote without the help of Addison.

In the same year in which the Drummer was acted, and in which the first numbers of the Freeholder appeared, the estrangement of Pope and Addison became complete. Addison had from the first seen that Pope was false and malevolent.  
30 Pope had discovered that Addison was jealous. The discovery was made in a strange manner. Pope had written the Rape of the Lock, in two cantos, without supernatural machinery. These two cantos had been loudly applauded, and by none more loudly than by Addison. Then Pope thought of the Sylphs and Gnomes, Ariel, Momentilla, Crispissa and Umbriel and resolved to interweave the Rosicru-

cian mythology with the original fabric. He asked Addison's advice. Addison said that the poem as it stood was a delicious little thing, and entreated Pope not to run the risk of marring what was so excellent in trying to mend it. Pope afterwards declared that this insidious counsel first opened his eyes to the baseness of him who gave it.

Now there can be no doubt that Pope's plan was most ingenious, and that he afterwards executed it with great skill and success. But does it necessarily follow that Addison's advice was bad? And if Addison's advice was 10 bad, does it necessarily follow that it was given from bad motives? If a friend were to ask us whether we would advise him to risk his all in a lottery of which the chances were ten to one against him, we should do our best to dissuade him from running such a risk. Even if he were so lucky as to get the thirty thousand pound prize, we should not admit that we had counselled him ill; and we should certainly think it the height of injustice in him to accuse us of having been actuated by malice. We think Addison's advice good advice. It rested on a sound principle, the 20 result of long and wide experience. The general rule undoubtedly is that, when a successful work of imagination has been produced, it should not be recast. We cannot at this moment call to mind a single instance in which this rule has been transgressed with happy effect, except the instance of the *Rape of the Lock*. Tasso recast his *Jerusalem*. Akenside recast his *Pleasures of the Imagination*, and his *Epistle to Curio*. Pope himself, emboldened no doubt by the success with which he had expanded and remodelled the *Rape of the Lock*, made the same experiment on the *Dunciad*. 30 All these attempts failed. Who was to foresee that Pope would, once in his life, be able to do what he could not himself do twice, and what nobody else has ever done?

Addison's advice was good. But had it been bad, why should we pronounce it dishonest? Scott tells us that one of his best friends predicted the failure of *Waverley*. Herder

adjured Goethe not to take so unpromising a subject as Faust. Hume tried to dissuade Robertson from writing the History of Charles the Fifth. Nay, Pope himself was one of those who prophesied that Cato would never succeed on the stage, and advised Addison to print it without risking a representation. But Scott, Goethe, Robertson, Addison, had the good sense and generosity to give their advisers credit for the best intentions. Pope's heart was not of the same kind with theirs.

19 In 1715, while he was engaged in translating the Iliad, he met Addison at a coffeehouse. Phillipps and Budgell were there; but their sovereign got rid of them, and asked Pope to dine with him alone. After dinner, Addison said that he lay under a difficulty which he wished to explain. "Tickell," he said, "translated some time ago the first book of the Iliad. I have promised to look it over and correct it. I cannot therefore ask to see yours; for that would be double dealing." Pope made a civil reply, and begged that his second book might have the advantage of Addison's revision. Addison 20 readily agreed, looked over the second book, and sent it back with warm commendations.

. Tickell's version of the first book appeared soon after this conversation. In the preface, all rivalry was earnestly disclaimed. Tickell declared that he should not go on with the Iliad. That enterprise he should leave to powers which he admitted to be superior to his own. His only view, he said, in publishing this specimen was to bespeak the favour of the public to a translation of the Odyssey, in which he had made some progress.

30 Addison, and Addison's devoted followers, pronounced both the versions good, but maintained that Tickell's had more of the original. The town gave a decided preference to Pope's. We do not think it worth while to settle such a question of precedence. Neither of the rivals can be said to have translated the Iliad, unless, indeed, the word translation be used in the sense which it bears in the Midsummer

Night's Dream. When Bottom makes his appearance with an ass's head instead of his own, Peter Quince exclaims, "Bless thee! Bottom, bless thee! thou art translated." In this sense, undoubtedly, the readers of either Pope or Tickell may very properly exclaim, "Bless thee! Homer; thou art translated indeed."

Our readers will, we hope, agree with us in thinking that no man in Addison's situation could have acted more fairly and kindly, both towards Pope, and towards Tickell, than he appears to have done. But an odious suspicion had sprung 10 up in the mind of Pope. He fancied, and he soon firmly believed, that there was a deep conspiracy against his fame and his fortunes. The work on which he had staked his reputation was to be depreciated. The subscription, on which rested his hopes of a competence, was to be defeated. With this view Addison had made a rival translation: Tickell had consented to father it; and the wits of Button's had united to puff it.

Is there any external evidence to support this grave accusation? The answer is short. There is absolutely none. 20

Was there any internal evidence which proved Addison to be the author of this version? Was it a work which Tickell was incapable of producing? Surely not. Tickell was a Fellow of a College at Oxford, and must be supposed to have been able to construe the Iliad; and he was a better versifier than his friend. We are not aware that Pope pretended to have discovered any turns of expression peculiar to Addison. Had such turns of expression been discovered, they would be sufficiently accounted for by supposing Addison to have corrected his friend's lines, as he owned that he had done. 30

Is there any thing in the character of the accused persons which makes the accusation probable? We answer confidently—nothing. Tickell was long after this time described by Pope himself as a very fair and worthy man. Addison had been, during many years, before the public. Literary rivals, political opponents, had kept their eyes on him. But

neither envy nor faction, in their utmost rage, had ever imputed to him a single deviation from the laws of honour and of social morality. Had he been indeed a man meanly jealous of fame, and capable of stooping to base and wicked arts for the purpose of injuring his competitors, would his vices have remained latent so long? He was a writer of tragedy: had he ever injured Rowe? He was a writer of comedy: had he not done ample justice to Congreve, and given valuable help to Steele? He was a pamphleteer: 10 have not his good nature and generosity been acknowledged by Swift, his rival in fame and his adversary in politics?

That Tickell should have been guilty of a villany seems to us highly improbable. That Addison should have been guilty of a villany seems to us highly improbable. But that these two men should have conspired together to commit a villany seems to us improbable in a tenfold degree. All that is known to us of their intercourse tends to prove, that it was not the intercourse of two accomplices in crime. These are some of the lines in which Tickell poured forth his 20 sorrow over the coffin of Addison :

“Or dost thou warn poor mortals left behind,  
A task well suited to thy gentle mind?  
Oh, if sometimes thy spotless form descend,  
To me thine aid, thou guardian genius, lend.  
When rage misguides me, or when fear alarms,  
When pain distresses, or when pleasure charms,  
In silent whisperings purest thoughts impart,  
And turn from ill a frail and feeble heart;  
Lead through the paths thy virtue trod before,  
Till bliss shall join, nor death can part us more.”

In what words, we should like to know, did this guardian genius invite his pupil to join in a plan such as the Editor of the Satirist would hardly dare to propose to the Editor of the Age?

We do not accuse Pope of bringing an accusation which he knew to be false. We have not the smallest doubt that he

believed it to be true ; and the evidence on which he believed it he found in his own bad heart. His own life was one long series of tricks, as mean and as malicious as that of which he suspected Addison and Tickell. He was all stiletto and mask. To injure, to insult, and to save himself from the consequences of injury and insult by lying and equivocating, was the habit of his life. He published a lampoon on the Duke of Chandos ; he was taxed with it ; and he lied and equivocated. He published a lampoon on Aaron Hill ; he was taxed with it ; and he lied and equivocated. He 10 published a still fouler lampoon on Lady Mary Wortley Montague ; he was taxed with it ; and he lied with more than usual effrontery and vehemence. He puffed himself and abused his enemies under feigned names. He robbed himself of his own letters, and then raised the hue and cry after them. Besides his frauds of malignity, of fear, of interest, and of vanity, there were frauds which he seems to have committed from love of fraud alone. He had a habit of stratagem, a pleasure in outwitting all who came near him. Whatever his object might be, the indirect road to it 20 was that which he preferred. For Bolingbroke, Pope undoubtedly felt as much love and veneration as it was in his nature to feel for any human being. Yet Pope was scarcely dead when it was discovered that, from no motive except the mere love of artifice, he had been guilty of an act of gross perfidy to Bolingbroke.

Nothing was more natural than that such a man as this should attribute to others that which he felt within himself. A plain, probable, coherent explanation is frankly given to him. He is certain that it is all a romance. A line of 30 conduct scrupulously fair, and even friendly, is pursued towards him. He is convinced that it is merely a cover for a vile intrigue by which he is to be disgraced and ruined. It is vain to ask him for proofs. He has none, and wants none, except those which he carries in his own bosom.

Whether Pope's malignity at length provoked Addison to

retaliate for the first and last time, cannot now be known with certainty. We have only Pope's story, which runs thus. A pamphlet appeared containing some reflections which stung Pope to the quick. What those reflections were, and whether they were reflections of which he had a right to complain, we have now no means of deciding. The Earl of Warwick, a foolish and vicious lad, who regarded Addison with the feelings with which such lads generally regard their best friends, told Pope, truly or falsely, that 10 this pamphlet had been written by Addison's direction. When we consider what a tendency stories have to grow, in passing even from one honest man to another honest man, and when we consider that to the name of honest man neither Pope nor the Earl of Warwick had a claim, we are not disposed to attach much importance to this anecdote.

It is certain, however, that Pope was furious. He had already sketched the character of Atticus in prose. In his anger he turned this prose into the brilliant and energetic 20 lines which every body knows by heart, or ought to know by heart, and sent them to Addison. One charge which Pope has enforced with great skill is probably not without foundation. Addison was, we are inclined to believe, too fond of presiding over a circle of humble friends. Of the other imputations which these famous lines are intended to convey, scarcely one has ever been proved to be just, and some are certainly false. That Addison was not in the habit of “damning with faint praise” appears from innumerable passages in his writings, and from none more than from 30 those in which he mentions Pope. And it is not merely unjust, but ridiculous, to describe a man who made the fortune of almost every one of his intimate friends, as “so obliging that he ne'er obliged.”

That Addison felt the sting of Pope's satire keenly, we cannot doubt. That he was conscious of one of the weaknesses with which he was reproached, is highly probable. But

his heart, we firmly believe, acquitted him of the gravest part of the accusation. He acted like himself. As a satirist he was, at his own weapons, more than Pope's match ; and he would have been at no loss for topics. A distorted and diseased body, tenanted by a yet more distorted and diseased mind ; spite and envy thinly disguised by sentiments as benevolent and noble as those which Sir Peter Teazle admired in Mr. Joseph Surface ; a feeble sickly licentiousness ; an odious love of filthy and noisome images ; these were things which a genius less powerful than that to which 10 we owe the Spectator could easily have held up to the mirth and hatred of mankind. Addison had, moreover, at his command other means of vengeance which a bad man would not have scrupled to use. He was powerful in the state. Pope was a Catholic ; and, in those times, a minister would have found it easy to harass the most innocent Catholic by innumerable petty vexations. Pope, near twenty years later, said that "through the lenity of the government alone he could live with comfort." "Consider," he exclaimed, "the injury that a man of high rank and credit may do to a 20 private person, under penal laws and many other disadvantages." It is pleasing to reflect that the only revenge which Addison took was to insert in the Freeholder a warm encomium on the translation of the Iliad, and to exhort all lovers of learning to put down their names as subscribers. There could be no doubt, he said, from the specimens already published, that the masterly hand of Pope would do as much for Homer as Dryden had done for Virgil. From that time to the end of his life, he always treated Pope, by Pope's own acknowledgment, with justice. Friendship was, of course, 30 at an end.

One reason which induced the Earl of Warwick to play the ignominious part of talebearer on this occasion, may have been his dislike of the marriage which was about to take place between his mother and Addison. The Countess Dowager, a daughter of the old and honourable family of

the Middletons of Chirk, a family which, in any country but ours, would be called noble, resided at Holland House. Addison had, during some years, occupied at Chelsea, a small dwelling, once the abode of Nell Gwynn. Chelsea is now a district of London, and Holland House may be called a town residence. But, in the days of Anne and George the First, milkmaids and sportsmen wandered between green hedges and over fields bright with daisies, from Kensington almost to the shore of the Thames. Addison and Lady 10 Warwick were country neighbours, and became intimate friends. The great wit and scholar tried to allure the young Lord from the fashionable amusements of beating watchmen, breaking windows, and rolling women in hogsheads down Holborn Hill, to the study of letters and the practice of virtue. These well meant exertions did little good, however, either to the disciple or to the master. Lord Warwick grew up a rake; and Addison fell in love. The mature beauty of the Countess has been celebrated by poets in language which, after a very large allowance has been made 20 for flattery, would lead us to believe that she was a fine woman; and her rank doubtless heightened her attractions. The courtship was long. The hopes of the lover appear to have risen and fallen with the fortunes of his party. His attachment was at length matter of such notoriety that, when he visited Ireland for the last time, Rowe addressed some consolatory verses to the Chloe of Holland House. It strikes us as a little strange that, in these verses, Addison should be called Lycidas, a name of singularly evil omen for a swain just about to cross St. George's Channel.  
30 At length Chloe capitulated. Addison was indeed able to treat with her on equal terms. He had reason to expect preferment even higher than that which he had attained. He had inherited the fortune of a brother who died Governor of Madras. He had purchased an estate in Warwickshire, and had been welcomed to his domain in very tolerable verse by one of the neighbouring squires, the poetical foxhunter,

William Somervile. In August 1716, the newspapers announced that Joseph Addison, Esquire, famous for many excellent works both in verse and prose, had espoused the Countess Dowager of Warwick.

He now fixed his abode at Holland House, a house which can boast of a greater number of inmates distinguished in political and literary history than any other private dwelling in England. His portrait still hangs there. The features are pleasing ; the complexion is remarkably fair ; but, in the expression, we trace rather the gentleness of his disposition 10 than the force and keenness of his intellect.

Not long after his marriage he reached the height of civil greatness. The Whig Government had, during some time, been torn by internal dissensions. Lord Townshend led one section of the Cabinet, Lord Sunderland the other. At length, in the spring of 1717, Sunderland triumphed. Townshend retired from office, and was accompanied by Walpole and Cowper. Sunderland proceeded to reconstruct the Ministry ; and Addison was appointed Secretary of State. It is certain that the Seals were pressed upon him, 20 and were at first declined by him. Men equally versed in official business might easily have been found ; and his colleagues knew that they could not expect assistance from him in debate. He owed his elevation to his popularity, to his stainless probity, and to his literary fame.

But scarcely had Addison entered the Cabinet when his health began to fail. From one serious attack he recovered in the autumn ; and his recovery was celebrated in Latin verses, worthy of his own pen, by Vincent Bourne, who was then at Trinity College, Cambridge. A relapse soon took 30 place ; and, in the following spring, Addison was prevented by a severe asthma from discharging the duties of his post. He resigned it, and was succeeded by his friend Craggs, a young man whose natural parts, though little improved by cultivation, were quick and showy, whose graceful person and winning manners had made him generally acceptable in

society, and who, if he had lived, would probably have been the most formidable of all the rivals of Walpole.

As yet there was no Joseph Hume. The Ministers, therefore, were able to bestow on Addison a retiring pension of fifteen hundred pounds a-year. In what form this pension was given we are not told by the biographers, and have not time to inquire. But it is certain that Addison did not vacate his seat in the House of Commons.

Rest of mind and body seem to have re-established his 10 health; and he thanked God, with cheerful piety, for having set him free both from his office and from his asthma. Many years seemed to be before him, and he meditated many works, a tragedy on the death of Socrates, a translation of the Psalms, a treatise on the evidences of Christianity. Of this last performance, a part, which we could well spare, has come down to us.

But the fatal complaint soon returned, and gradually prevailed against all the resources of medicine. It is melancholy to think that the last months of such a life should have been 20 overclouded both by domestic and by political vexations. A tradition which began early, which has been generally received, and to which we have nothing to oppose, has represented his wife as an arrogant and imperious woman. It is said that, till his health failed him, he was glad to escape from the Countess Dowager and her magnificent diningroom, blazing with the gilded devices of the House of Rich, to some tavern where he could enjoy a laugh, a talk about Virgil and Boileau, and a bottle of claret, with the friends of his happier days. All those friends, however, 30 were not left to him. Sir Richard Steele had been gradually estranged by various causes. He considered himself as one who, in evil times, had braved martyrdom for his political principles, and demanded, when the Whig party was triumphant, a large compensation for what he had suffered when it was militant. The Whig leaders took a very different view of his claims. They thought that he had, by

his own petulance and folly, brought them as well as himself into trouble, and though they did not absolutely neglect him, doled out favours to him with a sparing hand. It was natural that he should be angry with them, and especially angry with Addison. But what above all seems to have disturbed Sir Richard, was the elevation of Tickell, who, at thirty, was made by Addison Undersecretary of State ; while the Editor of the Tatler and Spectator, the author of the Crisis, the member for Stockbridge who had been persecuted for firm adherence to the House of Hanover, was, at near fifty, forced, 10 after many solicitations and complaints, to content himself with a share in the patent of Drury Lane theatre. Steele himself says, in his celebrated letter to Congreve, that Addison, by his preference of Tickell, “ incurred the warmest resentment of other gentlemen ;” and every thing seems to indicate that, of those resentful gentlemen, Steele was himself one.

While poor Sir Richard was brooding over what he considered as Addison's unkindness, a new cause of quarrel arose. The Whig party, already divided against itself, was rent by a new schism. The celebrated Bill for limiting the 20 number of Peers had been brought in. The proud Duke of Somerset, first in rank of all the nobles whose religion permitted them to sit in Parliament, was the ostensible author of the measure. But it was supported, and, in truth, devised by the Prime Minister.

We are satisfied that the Bill was *most* pernicious ; and we fear that the motives which induced Sunderland to frame it were not honourable to him. But we cannot deny that it was supported by many of the best and wisest men of that age. Nor was this strange. The royal prerogative had, 30 within the memory of the generation then in the vigour of life, been so grossly abused, that it was still regarded with a jealousy which, when the peculiar situation of the House of Brunswick is considered, may perhaps be called immoderate. The particular prerogative of creating peers had, in the opinion of the Whigs, been grossly abused by Queen Anne's

last ministry; and even the Tories admitted that her Majesty, in swamping, as it has since been called, the Upper House, had done what only an extreme case could justify. The theory of the English constitution, according to many high authorities, was that three independent powers, the sovereign, the nobility, and the commons, ought constantly to act as checks on each other. If this theory were sound, it seemed to follow that to put one of these powers under the absolute control of the other two, was absurd. But if the  
10 number of peers were unlimited, it could not well be denied that the Upper House was under the absolute control of the Crown and the Commons, and was indebted only to their moderation for any power which it might be suffered to retain.

Steele took part with the Opposition, Addison with the Ministers. Steele, in a paper called the *Plebeian*, vehemently attacked the bill. Sunderland called for help on Addison, and Addison obeyed the call. In a paper called the *Old Whig*, he answered, and indeed refuted, Steele's arguments. It seems to us that the premises of both the controversialists  
20 were unsound, that, on those premises, Addison reasoned well and Steele ill, and that consequently Addison brought out a false conclusion while Steele blundered upon the truth. In style, in wit, and in politeness, Addison maintained his superiority, though the *Old Whig* is by no means one of his happiest performances.

At first, both the anonymous opponents observed the laws of propriety. But at length Steele so far forgot himself as to throw an odious imputation on the morals of the chiefs of the administration. Addison replied with severity, but, in  
30 our opinion, with less severity than was due to so grave an offence against morality and decorum; nor did he, in his just anger, forget for a moment the laws of good taste and good breeding. One calumny which has been often repeated, and never yet contradicted, it is our duty to expose. It is asserted in the *Biographia Britannica* that Addison designated Steele as "little Dicky." This assertion was repeated

by Johnson, who had never seen the Old Whig, and was therefore excusable. It has also been repeated by Miss Aikin, who has seen the Old Whig, and for whom therefore there is less excuse. Now, it is true that the words "little Dicky" occur in the Old Whig, and that Steele's name was Richard. It is equally true that the words "little Isaac" occur in the Duenna, and that Newton's name was Isaac. But we confidently affirm that Addison's little Dicky had no more to do with Steele, than Sheridan's little Isaac with Newton. If we apply the words "little Dicky" to Steele, 10 we deprive a very lively and ingenious passage, not only of all its wit, but of all its meaning. Little Dicky was the nickname of Henry Norris, an actor of remarkably small stature, but of great humour, who played the usurer Gomez, then a most popular part, in Dryden's Spanish Friar.

The merited reproof which Steele had received, though softened by some kind and courteous expressions, galled him bitterly. He replied with little force and great acrimony; but no rejoinder appeared. Addison was fast hastening to his grave; and had, we may well suppose, little disposition 20 to prosecute a quarrel with an old friend. His complaint had terminated in dropsy. He bore up long and manfully. But at length he abandoned all hope, dismissed his physicians, and calmly prepared himself to die.

His works he entrusted to the care of Tickell, and dedicated them a very few days before his death to Craggs, in a letter written with the sweet and graceful eloquence of a Saturday's Spectator. In this, his last composition, he alluded to his approaching end in words so manly, so cheerful, and so tender, that it is difficult to read them without 30 tears. At the same time he earnestly recommended the interests of Tickell to the care of Craggs.

Within a few hours of the time at which this dedication was written, Addison sent to beg Gay, who was then living by his wits about town, to come to Holland House. Gay went, and was received with great kindness. To his amaze-

ment his forgiveness was implored by the dying man. Poor Gay, the most goodnatured and simple of mankind, could not imagine what he had to forgive. There was, however, some wrong, the remembrance of which weighed on Addison's mind, and which he declared himself anxious to repair. He was in a state of extreme exhaustion ; and the parting was doubtless a friendly one on both sides. Gay supposed that some plan to serve him had been in agitation at Court, and had been frustrated by Addison's influence. Nor is this  
10 improbable. Gay had paid assiduous court to the royal family. But in the Queen's days he had been the eulogist of Bolingbroke, and was still connected with many Tories. It is not strange that Addison, while heated by conflict, should have thought himself justified in obstructing the preferment of one whom he might regard as a political enemy. Neither is it strange that, when reviewing his whole life, and earnestly scrutinising all his motives, he should think that he had acted an unkind and ungenerous part, in using his power against a distressed man of letters,  
20 who was as harmless and as helpless as a child.

One inference may be drawn from this anecdote. It appears that Addison, on his deathbed, called himself to a strict account, and was not at ease till he had asked pardon for an injury which it was not even suspected that he had committed, for an injury which would have caused disquiet only to a very tender conscience. Is it not then reasonable to infer that, if he had really been guilty of forming a base conspiracy against the fame and fortunes of a rival, he would have expressed some remorse for so serious a crime ? But it is unnecessary  
30 to multiply arguments and evidence for the defence, when there is neither argument nor evidence for the accusation.

The last moments of Addison were perfectly serene. His interview with his son-in-law is universally known. "See," he said, "how a Christian can die." The piety of Addison was, in truth, of a singularly cheerful character. The feeling which predominates in all his devotional writings is gratitude.

God was to him the allwise and allpowerful friend who had watched over his cradle with more than maternal tenderness ; who had listened to his cries before they could form themselves in prayer ; who had preserved his youth from the snares of vice ; who had made his cup run over with worldly blessings ; who had doubled the value of those blessings, by bestowing a thankful heart to enjoy them, and dear friends to partake them ; who had rebuked the waves of the Ligurian gulf, had purified the autumnal air of the Campagna, and had restrained the avalanches of Mont Cenis. Of the Psalms, 10 his favourite was that which represents the Ruler of all things under the endearing image of a shepherd, whose crook guides the flock safe, through gloomy and desolate glens, to meadows well watered and rich with herbage. On that goodness to which he ascribed all the happiness of his life, he relied in the hour of death with the love which casteth out fear. He died on the seventeenth of June 1719. He had just entered on his forty-eighth year.

His body lay in state in the Jerusalem Chamber, and was borne thence to the Abbey at dead of night. The choir sang 20 a funeral hymn. Bishop Atterbury, one of those Tories who had loved and honoured the most accomplished of the Whigs, met the corpse, and led the procession by torchlight, round the shrine of Saint Edward and the graves of the Plantagenets, to the Chapel of Henry the Seventh. On the north side of that Chapel, in the vault of the House of Albemarle, the coffin of Addison lies next to the coffin of Montague. Yet a few months ; and the same mourners passed again along the same aisle. The same sad anthem was again chanted. The same vault was again opened ; and the 30 coffin of Craggs was placed close to the coffin of Addison.

Many tributes were paid to the memory of Addison ; but one alone is now remembered. Tickell bewailed his friend in an elegy which would do honour to the greatest name in our literature, and which unites the energy and magnificence of Dryden to the tenderness and purity of Cowper. This

fine poem was prefixed to a superb edition of Addison's works, which was published, in 1721, by subscription. The names of the subscribers proved how widely his fame had been spread. That his countrymen should be eager to possess his writings, even in a costly form, is not wonderful. But it is wonderful that, though English literature was then little studied on the continent, Spanish Grandees, Italian Prelates, Marshals of France, should be found in the list. Among the most remarkable names are those of the Queen of 10 Sweden, of Prince Eugene, of the Grand Duke of Tuscany, of the Dukes of Parma, Modena, and Guastalla, of the Doge of Genoa, of the Regent Orleans, and of Cardinal Dubois. We ought to add that this edition, though eminently beautiful, is in some important points defective; nor, indeed, do we yet possess a complete collection of Addison's writings.

It is strange that neither his opulent and noble widow, nor any of his powerful and attached friends, should have thought of placing even a simple tablet, inscribed with his name, on the walls of the Abbey. It was not till three 20 generations had laughed and wept over his pages that the omission was supplied by the public veneration. At length, in our own time, his image, skilfully graven, appeared in the Poet's Corner. It represents him, as we can conceive him, clad in his dressing gown, and freed from his wig, stepping from his parlour at Chelsea into his trim little garden, with the account of the Everlasting Club, or the Loves of Hilpa and Shalum, just finished for the next day's Spectator, in his hand. Such a mark of national respect was due to the unsullied statesman, to the accomplished scholar, to the 30 master of pure English eloquence, to the consummate painter of life and manners. It was due, above all, to the great satirist, who alone knew how to use ridicule without abusing it, who, without inflicting a wound, effected a great social reform, and who reconciled wit and virtue, after a long and disastrous separation, during which wit had been led astray by profligacy and virtue by fanaticism.

## NOTES.

Page 1, l. 12. the courteous Knight, Rogero (or Ruggiero), a Saracen knight, in Ariosto's *Orlando Furioso*. (See Proper Names Bradamante and Balisarda.)

l. 20. *Memoirs of the Reign of James the First* were published by Miss Aikin in 1822.

Page 2, l. 10. Miss Aikin's book has disappointed us. Macaulay has dwelt at some length on this disappointment in letters dated April 19 and June 15, 1843. It is only fair to quote in defence of Miss Aikin from the *London Athenaeum*: "Miss Aikin has not left a stone unturned that her monument to one of our most polished writers and complete minds may be fair, upright and symmetrical. Her book contains the first complete life of Addison ever put forth. As a literary biography it is a model; and its pages are besides enriched by many hitherto unpublished letters of Addison."

l. 18. *Shakspeare and Raleigh*, an allusion to the *Memoirs of the Court of Queen Elizabeth*, published by Miss Aikin in 1818.

l. 20. peaked beards, beards trimmed to a point, as was fashionable in the court of Elizabeth.

Page 3, l. 1. one who has been sleeping a hundred and twenty years in Westminster Abbey. Addison died and was buried in Westminster Abbey in 1719; this essay was written in 1843.

l. 3 etc. that abject idolatry etc., the so-called *lues Boswelliana*, against which Macaulay inveighs in his essay on *Croker's Edition of Boswell's Life of Johnson*.

l. 12. a tragedy not very much better than Dr. Johnson's, i.e. Addison's *Cato* compared with Johnson's *Irene*.

l. 27. the phrase of the old anatomists, sound in the noble parts etc. In Dunglison's *New Dictionary of Medical Science* we find "noble parts of the body, the vital parts, as the heart, liver, lungs, brain" etc. By the old alchemists the noble were distinguished from the base metals, gold and silver from iron and lead; so by the old anatomists the parts of the body were

divided into noble and base, the brain, heart etc. being regarded as noble, and the stomach, entrails etc. as base viscera.

Page 4, l. 11. the liturgy of the fallen Church, the services of the Established Church of England as opposed to those of Presbyterians, Independents, and other sects of Nonconformists in the days of the Commonwealth.

l. 13. After the Restoration of Charles II. in 1660.

ll. 16, 17. Tangier ... Infanta Catherine etc. In his *History*, chapter ii., Macaulay writes, "the fortress of Tangier, which was part of the dower of Queen Catherine, was repaired and kept up at an enormous charge. ... It involved us in inglorious, unprofitable and interminable wars with tribes of half savage Mussulmans; and it was situated in a climate singularly unfavourable to the health and vigour of the English race."

l. 32. after the Revolution of 1688, when James II. fled and abdicated in favour of William of Orange.

l. 34. the Convocation of 1689 rejected a scheme of the Latitudinarians to make such modifications of the Prayer-book as would render possible a return of the Nonconformists, and a Comprehension Bill, which was introduced into Parliament, failed to pass, in spite of the king's strenuous support.

Page 5, ll. 2, 3. schools in his father's neighbourhood, i.e. at Amesbury, at Salisbury, and at Lichfield.

l. 7. the ringleader of a barring out, when the boys took possession of the school, barred the doors, and defied their master from the windows.

l. 30. Chancellor, Judge Jeffreys.

l. 33. the prosecution of the Bishops—viz. Sancroft, the Archbishop of Canterbury, Lloyd, Bishop of St. Asaph, Turner of Ely, Lake of Chichester, Kerr of Bath and Wells, White of Peterborough, and Trelawney of Bristol; they refused to read the Declaration of Indulgence (1688) and were brought to trial, but acquitted, to the joy of almost all the nation.

l. 35. a president, John Hough.

l. 36. a Papist, Anthony Farmer.

Page 7, ll. 19-23. His knowledge of Greek ... was less than that which many lads now carry away every year from Eton and Rugby. Macaulay's schoolboy has become proverbial for a prodigy.

Page 8, l. 3. Ovid was indebted for that story to Euripides and Theocritus. The fate of Pentheus is the subject of the *Bacchae* of Euripides and of the 26th *Idyll* of Theocritus.

ll. 30, 31. the Attic dramatists, Aeschylus, Sophocles, and Euripides.

l. 33. the Treatise on Medals, more correctly *Dialogues upon the Usefulness of Ancient Medals*, was begun in 1702, but not published till 1726, about seven years after the author's death.

**Page 9, l. 10.** *Essay on the Evidences of Christianity*, entitled, *Of the Christian Religion*, was entrusted by Addison to Tickell on his death-bed, and was first published in the edition of 1721. It is unfinished, and can be regarded only as a rough draft of a more extensive work.

l. 19. Tiberius moved the senate to admit Jesus among the gods. Addison tells us on the authority of Tertullian that the Emperor Tiberius paid a particular regard to Jesus and threatened to punish any one who should accuse the Christians; and moreover, proposed to the senate to adopt Jesus among the deities whom they worshipped.

**Page 10, l. 4.** false quantities, the scanning of long syllables as short (*or vice versa*) in Latin or Greek versification.

l. 19. lines on the Barometer and the Bowling Green were by Addison in Latin and entitled *Barometri descriptio* and *Sphaeristerium* respectively.

l. 21. Dissertation on the Epistles of Phalaris was published by Bentley in 1699. (See Bentley and Phalaris in Proper Names.)

l. 25. Battle of the Cranes and Pygmies, ΠΤΓΜΑΙΟΓΕΡΑΝΟΜΑΞΙΑ Sive *Proelium inter Pygmaeos et Grues commissum* was published in 1699.

ll. 26, 27. a gleam of the fancy and humour ... breakfast tables, viz. in the *Spectator* which appeared daily from 1st March, 1711, to 6th December, 1712.

**Page 11, l. 3 etc.** Jamque acies etc., these mock-heroic lines might be translated thus, "Now between the battle lines the leader of the Pygmies stalks erect, with awful pomp and stately gait; in giant stature he surpasses all, and towers as high as half a finger nail."

ll. 30, 31. the heroic couplet is a rhyming couplet consisting of two ten-syllabled iambic lines, e.g.:

"Awake, my St. John! leave all meaner things  
To low ambition, and the pride of kings."

**Page 12, l. 25.** celebrated passage in the *Aeneid*, Bk. iv., ll. 178-183.

**Page 13, l. 26.** Dryden was now busied with Virgil, his translation was published in 1697.

Page 14, l. 9. some expressions in the young man's rhymes etc.:

"I've done at length ; and, now dear Friend, receive  
 The last poor present that my Muse can give ;  
 I leave the Arts of poetry and verse  
 To them that practise 'em with more success.  
 Of greater truths I'll now prepare to tell,  
 And so at once, dear Friend and Muse, farewell."

[“Account of the greatest English Poets,” 1694.]

l. 12. verses well timed etc., on the death of King Charles II. (1685).

Page 15, l. 6. the Revolution of 1688.

ll. 24-27. At the present moment ... Poets, e.g. Guizot, Thiers, Montalembert, Villemain, Lamartine, in 1843, when Macaulay wrote this Essay.

l. 33. Somersets and Shrewsburies are quoted here by Macaulay as types of an aristocracy of rank and wealth, as opposed to the Addisons and Priors, types of an aristocracy of intellect.

Page 16, l. 1. Both the great chiefs of the Ministry, viz. Somers and Montague.

ll. 4, 5. He had addressed ... to Somers, viz. *A poem to His Majesty presented to the Lord Keeper*, which is prefaced with 28 lines of fulsome flattery to the Right Hon. Sir John Somers, Lord Keeper of the Great Seal.

ll. 6-8. had dedicated to Montague ... Ryswick. The title of this poem is “*Pax Gulielmi auspiciis Europae reddita* 1697.”

l. 17. Lord Chancellor, Somers.

l. 20. Chancellor of the Exchequer, Montague.

Page 17, l. 8. lines written on the glasses of the Kit Cat Club. Each member of the club was compelled to select a lady as his toast, and the verses which he composed in her honour were engraved on the wine-glasses belonging to the club. Addison's lines on the Countess of Manchester were these :

“While haughty Gallia's dames, that spread  
 O'er their pale cheeks an artful red,  
 Beheld this beauteous stranger there  
 In native charms divinely fair,  
 Confusion in their looks they showed,  
 And with unborrowed blushes glowed.”

l. 12. Louis XIV. was ... vices of his youth. His chief vices were vanity, revenge, ambition, and perfidy ; his policy was the aggrandizement of France at the expense of his neighbours : in gratifying this ambition he was absolutely without scruple ; his despotism, misgovernment, and persecution of the Huguenots sowed the seeds of the Revolution.

l. 19. *Athanasiian mysteries* concerning the Faith of the Holy Trinity. Athanasius was a zealous advocate of the essential divinity of Christ as co-equal in substance (*όμοούσιος*) with the Father.

**Page 18, l. 31.** Sir Joshua, see Reynolds in Proper Names.

Page 19, l. 26. the *Augustan age* (B.C. 42-A.D. 14), the golden age of Roman literature, made glorious by the works of Virgil, Horace, Livy, Ovid, and others.

l. 31. the inelegant idiom of the Po. Quintilian tells us that Pollio reproached Livy for his "Patavinity": probably Pollio meant a proneness to provincialism, an occasional use of words and phrases that would not quite commend themselves to the most polished society of Rome. If there was any such defect in Livy, it is altogether beyond the perception of the best modern scholars.

Page 20, l. 16. *Ne croyez pas* etc. may be translated, "Do not think, however, that I wish to find fault in that way with the Latin verses which you have sent me from one of your distinguished scholars. I have found them very beautiful, and worthy of Vida or Sannazar, but not of Horace or Virgil."

l. 31. *Quid numeris* etc. may be translated, "Why, oh Muse, do you bid me to lisp again in Latin numbers, born as I am far on this side the Alps from a Sicambrian sire?"

**Page 21, l. 23.** The King of France, Louis XIV.

l. 25. the States General, the Assembly of the United Provinces which met at the Hague.

**Page 22, l. 13.** "How are thy servants blest! O Lord." See *Spectator*, No. 489.

l. 19. *Book of Gold*, the Register of Nobles; the term is usually applied to the peerage of Venice rather than of Genoa.

l. 22. the gorgeous temple of the Annunciation. Addison writes of Genoa, "The churches are very fine, particularly that of the Annunciation, which looks wonderfully beautiful in the inside, all but one corner of it being covered with statues, gilding, and paint."

ll. 26-28. *Lake Benacus* etc. is described by Virgil in *Georgic*, ii. 158 etc.

**Page 23, l. 3.** Plutarch flourished about A.D. 80, Tasso lived A.D. 1544-1595, while Cato died B.C. 46.

l. 31. the *Holy Week*, the week before Easter, Palm Sunday to Easter even.

**Page 24, l. 11.** The lovely bay of Naples.

the awful mountain. Vesuvius.

l. 27. the abuses of the government and the misery of the people. The Neapolitans were in Addison's day under the rule

of the Spaniards; Addison dwells at some length upon the grievances of the Neapolitans, who were oppressed not only by their own rulers, but also by their own countrymen, the clergy, the barons, and the lawyers; while high gabels (taxes) were imposed on almost everything that could be eaten, drunk, or worn.

l. 28. Philip the Fifth, the Duke of Anjou, grandson of Charles II. See p. 21, ll. 21-23, *supra*.

Page 25, l. 1. The Tory fox-hunter etc., in No. 22 of the *Freeholder*.

l. 12. at Rome he remained etc. This is an adaptation of Addison's description and quotations.

l. 17. long after ... in verse etc. See the ode in No. 489 of the *Spectator*, September 20, 1712.

ll. 25, 26. forgot his prejudices in favour of classic architecture. Addison could not refrain from admiring the Gothic cathedral of Sienna, though he preferred classic architecture, and deplored the amount of money spent by our forefathers on Gothic cathedrals.

Page 26, ll. 4, 5. the sculptures in the Museum, which he preferred even to those of the Vatican. What is Macaulay's authority for this statement? Addison writes, "Florence, for modern statues, I think excels even Rome, but these I shall pass over in silence that I may not transcribe out of others." And speaking of the Duke of Florence's new palace, he says, "I found in the court of this palace what I could not meet anywhere in Rome; I mean an antique statue of Hercules lifting up Antaeus from the earth." But neither of these passages expresses a preference for the sculptures in the Museum over those in the Vatican.

The most noted of the sculptures in the Museum at Florence are the Niobe group and Donatello's "Victorious David." Those of the Vatican include the Laocoön group, Apollo Belvidere, and Torso of Hercules.

l. 10. The faithless ruler of Savoy. Victor Amadeus II. was made commander-in-chief of the Austrian troops sent against France in 1692, but was induced by bribes to go over to the side of Louis XIV.

ll. 13, 14. the Grand Alliance against the House of Bourbon, between the Emperor and the Dutch States-General (principally to prevent the union of the French and Spanish monarchies in one person) was signed at Vienna, 12th May, 1689; a second Grand Alliance was concluded in 1701 between the Empire, Holland, and the United Provinces, which was soon joined by Denmark, Sweden, the Palatinate, and the bulk of the German States.

l. 19. **the power and genius of Napoleon.** In 1800 Napoleon crossed the Alps with his army, the left wing under Moncey (15,000 strong) marched by the way of St. Gothard, the corps of Thoreau (5,000 strong) took the direction of Mont Cenis, the main body consisting of 35,000 performed the gigantic task of surmounting with the artillery the huge barrier of the Great St. Bernard.

l. 25. **his Epistle to his friend Montague etc.** This Epistle was in English, and translated into Italian by Signor Salvini, Professor of Greek at Florence. The English title is, "A Letter from Italy to the Right Honourable Charles, Lord Halifax, in MDCCI."

l. 33. **death of Dryden,** on May 1, 1700.

**publication of the Essay on Criticism,** by Alexander Pope in 1711.

**Page, 27, l. 20.** the death of William the Third in 1702.

l. 30. **tutor to a young English traveller.** Who was this young traveller? The Duke of Somerset wished Addison to be companion to his son, Lord Hertford, in his travels, but through a misunderstanding this proposition was not carried out.

l. 32. **his pleasing treatise on Medals.** See note on p. 8, l. 33.

**Page 30, l. 17.** Think of two thousand gentlemen at least. If any of my readers succeed in tracing the name of this absurd poem or of its author, I hope that he or she will kindly let me know.

l. 34. **the soft answer which turneth away wrath,** an adaptation of *Proverbs*, xv. 1.

**Page 31, l. 17. the Lord Treasurer, Godolphin.**

l. 20. **the poem** was entitled "The Campaign, a Poem; to his Grace the Duke of Marlborough." Wharton criticises it as a "Gazette in Rhyme."

l. 22. **the famous similitude of the Angel.** Marlborough unmoved in the shock of battle is compared to an Angel directing a storm. The paragraph containing the simile is the finest in the poem and ends thus:

"So when an angel by divine command  
With rising tempests shakes a guilty land,  
Such as of late o'er pale Britannia past,  
Calm and serene he drives the furious blast ;  
And plead's the Almighty's orders to perform  
Rides in the whirlwind and directs the storm."

l. 23. **Commissionership of Appeals** (in Excise), vacant by the removal of the famous Mr. Locke to the Council of Trade.

l. 31. the interval between the death of Dryden and the dawn of Pope's genius. Pope wrote his *Pastorals* in 1709, his *Essay on Criticism* in 1711. "The interval" is roughly 1700-1710.

l. 35. The first great poet etc., Homer, who lived about 900 B.C.

Page 32, l. 13. Homer etc. See in the *Iliad* his descriptions of Achilles, Ajax, Menelaus, Aeneas, Priam, Diomed, Hector, and others.

l. 16. one of whom could with ease hurl rocks etc., viz. Diomed, the son of Tydeus (*Il.* v. 302 etc.), and the self-same feat is ascribed to Aeneas in *Iliad*, xx. 285 etc.

ll. 27, 28. a shield and helmet of the best Sidonian fabric. Sidon, one of the chief towns of Phoenicia, was famed in early times for its metal work. See *Iliad*, xxiii. 741, and *Od.* xv. 118.

horses of Thessalian breed. The horses of Thessaly were reputed the finest in Greece, hence the cavalry of Thessaly was very efficient, and the horse is the usual device on the coins of that country.

Page 33, ll. 17-19. Thuris ... Morinus, names of Carthaginian warriors.

ll. 20, 21. Perusinus and Telesinus, names of Roman soldiers.

Page 34, l. 32. One Prelate ... Palace, the Bishop of Bath and Wells. He and his wife were killed in bed in their palace in Somersetshire, by the fall of a chimney during the memorable storm of 26th November, 1703. Macaulay's account of this storm may be compared with that of Haydn's *Dictionary of Dates*.

Page 35, l. 12. the war between the Trojans and Rutulians, described by Virgil in *Aen.*, Bks. ix.-xii.

Page 36, l. 3. the illustrious dead of Santa Croce, sc. Dante. This great poet was buried at Ravenna; but Florence has raised a monument to him in the Church of Santa Croce, of which, probably, Macaulay was thinking.

l. 4. the Spectre Huntsman described in Boccaccio's *Decameron*, 5th Day, 8th Story, and versified by Dryden under the title of *Theodore and Honoria*. Cf. Scott's *Wild Huntsman*: see *Ballads Old and New*, Part I., in this Series.

l. 17. Tuscan poetry, poetry of modern Italy.

l. 19. the lively Opera of Rosamond was "inscribed to Her Grace the Duchess of Marlborough," and was written while Addison was under-secretary to Sir Charles Hedges and the Earl of Sunderland (1706).

l. 25. blank verse. Verse that does not rhyme, each line usually consists of five iambic feet. Much of Shakespeare and all of Milton's *Paradise Lost* and *Paradise Regained* are in blank verse.

Page 38, l. 11. chief Secretary for Ireland, under Wharton, who was Lord-Lieutenant of that country in 1709.

l. 14. heads of the great houses of Talbot, Russell, and Bentinck are the Earl of Shrewsbury, the Earl of Russell, and the Duke of Portland respectively.

l. 16. a post etc., a secretaryship of state.

l. 21. the Censorship of the Press ceased in 1695.

l. 22. parliamentary proceedings began to be freely reported about 1771.

Page 39, l. 9. triennial parliaments. An Act for holding parliament once in three years at least was passed in 1641. This Triennial Act was broken by the Long Parliament and was repealed in 1664. Another Triennial Bill, limiting the length of life of a parliament to three years was passed in 1694, and continued to be the statute law till it was repealed by the Septennial Act of 1716.

l. 34. pudding sleeve, a full sleeve, as worn by a clergyman in full dress ; a phrase used by Swift himself.

if he had not been encumbered by his cassock and his pudding sleeves means if he had not been a clergyman.

Page 41, l. 16. assented with civil leer, an adaptation of

“ Damn with faint praise, assent with civil leer,”

in Pope's *Epistle to Dr. Arbuthnot*, in the paragraph descriptive of Atticus (*i.e.* Addison).

Page 43, l. 28. the philosopher's stone, an imaginary substance which the ancient alchemists sought, thinking that it would convert all baser metals to gold.

Page 45, l. 6. the Twelve Caesars. Julius Caesar, and the Emperors, Augustus (B.C. 27) ; Tiberius (Claudius Nero), A.D. 14 ; Caius Caligula, 37 ; Claudius I. (Tiberius Drusus), 41 ; Nero (Claudius), 54 ; Galba (Servius Sulpicius), 68 ; Otho (M. Salvius), 69 ; Vitellius (Aulus), 69 ; Vespasian (Titus Flavius), 69 ; Titus (Vespasian), 79 ; Domitian (Titus Flavius), 81.

ll. 6, 7. Bayle's Dictionary, entitled *Dictionnaire Historique et Critique*, was first published in 1696.

l. 22. the rival bulls in Virgil. See *Georgic*, iii. 215 etc., *Aeneid*, xii. 715 etc.

Page 48, l. 34. the half German jargon of the present day, an allusion to the eccentric style of Carlyle, who had produced a translation of the *Wilhelm Meister* of Goethe (1824), *Life of Schiller* (1825), *Specimens of German Romance* (1827) ; he contributed also many articles on German subjects to the *Edinburgh Review*, which became more and more markedly Carlylese in style, and peculiarly unlike the contributions of Macaulay to the same paper.

Page 49, ll. 6, 7. the lines to Sir Godfrey Kneller, on his Picture of the King (George I.), begin thus :

“ Kneller, with silence and surprise  
We see Britannia’s monarch rise  
A godlike form, by thee display’d,  
In all the force of light and shade.”

Page 50, l. 13. the **commination service**. A service used on the first day of Lent, denouncing God’s anger and judgments against sinners.

Page 51, l. 15. the **Great First Cause**, almost equivalent to Lucretius’ “ *primordia rerum*,” Bk. i. 55 etc.

l. 21. **just men made perfect**, an adaptation of *Hebrews*, xii. 23, “ the spirits of just men made perfect.”

Page 53, l. 3. the **Court of Honour**. See *Tatler*, No. 250.

the **Thermometer of Zeal**, or the church thermometer graduated from top to bottom: “ Ignorance, Persecution, Wrath, Zeal, Church, Moderation, Lukewarmness, Infidelity, Ignorance.” See *Tatler*, No. 220.

l. 4. the **Frozen Words**. See *Tatler*, No. 254.

the **Memoirs of the Shilling**. See *Tatler*, No. 249.

l. 31. the **Low Church party**=the Whig party : the distinction between High and Low Church in Queen Anne’s reign is almost the same as the difference between Tories and Whigs.

ll. 32-35. the **outbreak of feeling** ... in 1820 and in 1831, which resulted in the passing of the Reform Bill in 1832.

Page 54, l. 1. a **general election**, an election of representatives throughout an entire country, to fill vacancies simultaneously created ; opposed to a bye-election.

l. 14. the **Secretary**, the Earl of Sunderland.

l. 16, **white staff**, part of the insignia of his office.

l. 22. the **High Church party**=the Tory party. See note, p. 53, l. 31.

ll. 33, 34. they had saved Holland and Germany. They had humbled France, by Marlborough’s successful campaigns.

l. 35. They had ... torn Spain from the House of Bourbon, by the exploits of Peterborough, the Earl of Galway, and General Stanhope.

Page 55, l. 1. They had united England and Scotland in 1707.

l. 6. **thirteen colonies**, viz. Massachusetts, Connecticut, New Hampshire, Rhode Island, New York, New Jersey, Pennsylvania, Maryland, Delaware, Virginia, North and South Carolina, and Georgia.

ll. 13, 14. the small Irish office which he held by patent, that of keeper of the records in Birmingham's Tower, an Irish place bestowed on him by the Queen as a special mark of esteem, worth £400 a year.

l. 15. Fellowship at Queen's College, Oxford.

l. 16. a great lady, the Countess of Warwick.

l. 33. he was returned to Parliament by Malmesbury, which place he continued to represent till his death.

Page 57, ll. 7, 8. At the beginning of March etc. The first number of the *Spectator* is dated Thursday, March 1, 1710-11.

Page 58, ll. 2, 3. the five or six hundred essays. The last number of the *Spectator* is No. 635, Monday, December 20, 1714.

ll. 7, 8. Fielding was robbing birds' nests. Henry Fielding was born in 1707, the *Spectator's* career was 1710-11 to 1714. If this phrase be taken literally, Fielding began robbing birds' nests at a very early age: probably the phrase is only equivalent to "Fielding was in his boyhood."

l. 16. the Abbey, sc. Westminster.

Page 59, l. 1. About three sevenths of the work are his. Out of 635 entire papers and 35 letters and parts of papers, total 670, Addison wrote 274 entire papers.

l. 18. some sly Horatian pleasantry, an allusion to Horace's satires, which are characterized by a wit that is graceful, good-natured, pleasant, and full of common-sense.

Page 60, l. 12. the stamp tax was imposed on newspapers in 1713.

l. 19. the bohea and rolls=breakfast. Compare the phrase "tea and toast."

ll. 31-34. the sale ... of the most successful works of Sir Walter Scott and Mr. Dickens. The sale of the early volumes of the Waverley Novels exceeded 35,000 in Scott's lifetime, and the sale of monthly numbers of the *Pickwick Papers* was upwards of 40,000 copies.

l. 35. At the close of 1712 etc. No. 550 appeared on December 1, 1712, but No. 556 did not appear till June 18, 1714 (see p. 67, l. 13 below), and the last number of the *Spectator* is No. 635, published Monday, December 20, 1714.

l. 36. the shortfaced gentleman and his club. *Spectator* No. 332 begins "Dear Short Face" etc.

Page 61, l. 9. Nestor Ironside, the name assumed by Steele when, in the character of an astrologer, he started the *Guardian*.

l. 10. the Miss Lizards, the daughters of Lady Lizard, described in the *Guardian*, No. 155. Macaulay adopts the colloquial "Miss Lizards" instead of the more correct "Misses Lizard."

Page 62, ll. 1, 2. Juba's waistcoat ... Marcia's hoop ... Cato wore a wig. These are as grotesque anachronisms as any in the ridiculous play on the Italian stage described on page 22 *supra*.

l. 7. the Peers in Opposition = the Tory Peers.

ll. 19, 20. the great military chief and demagogue, C. Julius Caesar.

l. 33. Sir Gibby = Sir Gilbert Heathcote.

Page 63, l. 35. masterpieces of the Attic stage, the plays of Aeschylus, Sophocles, and Euripides.

l. 36. great English dramas of the time of Elizabeth, the plays of Shakespeare, Marlowe, Ben Jonson, and others.

Page 64, l. 14. it should seem, we should say, "It would seem."

Page 65, ll. 4, 5. the Essay on Criticism had been praised etc. in *Spectator* No. 253, December 20, 1711.

l. 13. with a prologue to Cato.

l. 14. Pope hated Dennis, whom he had injured without provocation. Dennis wrote a play entitled *Appius and Virginia*, and Pope, without provocation, introduced the following offensive lines into his *Essay on Criticism*. It would be well, he said, if critics would advise authors freely,—

" But Appius reddens at each word you speak,  
And stares tremendous with a threatening eye,  
Like some fierce tyrant in old tapestry."

l. 28. Horace's imagery and his own—a wolf... sting. Horace writes, "Dente lupus, cornu taurus petit," and "neque calce lupus quemquam, neque dente petit bos," and Pope as follows :

" Its proper pow'r to hurt, each creature feels ;  
Bulls aim their horns, and Asses lift their heels ;  
'Tis a Bear's talent not to kick, but hug ;  
And no man wonders he's not stung by Pug."

l. 33. the shilling gallery, the cheapest seats in a theatre, that part of the house where you would expect to find the least educated, least refined, and least exacting audience.

Page 66, l. 20. Stockbridge in Hampshire, eight miles west-north-west of Winchester. It was disfranchised in 1832.

l. 35. The Englishman, a political paper of extreme Whig views.

Page 67, l. 13. In June 1714 the first number etc. On Friday, June 18, 1714, appeared No. 556 of the *Spectator*.

l. 14. during about six months. No. 635 (the last) of the *Spectator* appeared Monday, December 20, 1714.

l. 15. three papers were published weekly, on Mondays, Wednesdays, and Fridays.

l. 22. the death of Anne, on August 21, 1714.

l. 28. the white staff, part of the insignia of office of the Lord High Treasurer.

Page 69, l. 6. At Dublin Swift resided as Dean of St. Patrick. He was appointed to the Deanery in April, 1713.

Page 70, l. 3. an ecclesiastical dignity of no great value etc., the deanery of St. Patrick's.

l. 10. Iliad etc., the lines quoted are uttered by Diomed in Bk. vi., ll. 226-230, and are translated as follows by Lord Derby :

" Then shun we, e'en amid the thickest fight,  
Each other's lance ; enough there are for me  
Of Trojans and their brave allies to kill,  
As heaven may aid me and my speed of foot ;  
And Greeks enough there are for thee to slay,  
If so indeed thou canst."

Page 71, ll. 19, 20. some critics have expressed a doubt whether it were really Addison's. It is not found in the edition of Addison's works in four volumes published in 1721.

l. 31. the character of his friend Lord Somers, in No. 39 of the *Freeholder*, is too long to be quoted here, but should be read and studied by all. At the beginning of the paper Addison quotes Lord Somers's motto, "Prodesse quam conspici," and shows how that nobleman made it his endeavour rather "to do worthy actions than to gain an illustrious character."

Page 72, ll. 32, 33. supernatural machinery, composed of gods and goddesses, who, from the days of Homer, had attended to the fortunes of heroes.

ll. 35, 36. the Sylphs and Gnomes, Ariel, Momentilla, Crispissa and Umbriel, names of the aerial forms in *The Rape of the Lock* which fluttered around the heroine Belinda.

Page 74, l. 11. at a coffeehouse, Button's.

l. 12. their sovereign, Addison was the King of Button's, and surrounded by his "little senate," Budgell, Tickell, Carey, and Phillips, he ruled supreme over the world of taste and letters.

Page 75, l. 15. The subscription, on which rested his hopes of a competence. The subscribers paid a guinea a volume, and as 575 subscribers took 654 copies, Pope received altogether £5320 4s. at the regular price, whilst some royal and distinguished subscribers paid larger sums.

l. 24. a College at Oxford, Queen's College, Oxford.

Page 76, l. 9. He was a pamphleteer. Addison wrote an ingenious pamphlet on the signature of the Treaty of Utrecht, entitled *The late Trial and Conviction of Count Tariff*.

ll. 33, 34. the Satirist and the Age are mentioned in the *Penny Cyclopaedia* as weekly papers in the year 1838. They appear to have been hostile organs, both of a libellous character.

Page 77, l. 4. all stiletto and mask, the weapons of the stealthy assassin, of one that strikes and does not reveal himself.

ll. 7, 8. a lampoon on the Duke of Chandos. See Pope's *Moral Essays*, Ep. iv. 99 etc. "At Timon's villa let us pass a day" etc. This was a description of Canons, the splendid seat of the Duke of Chandos. Chandos resented the attack. Pope declared to Burlington (to whom the epistle was addressed) and to Chandos that he had not intended Canons, and tried to make peace by writing in another epistle "gracious Chandos is beloved at sight" (Leslie Stephen). Johnson tells us that the exculpation was accepted by the duke "with great magnanimity, as by a man that accepted his excuse without believing his professions."

ll. 14, 15. He robbed himself of his own letters etc. For an account of this trickery see *English Men of Letters*, Pope, chapter vi., Correspondence.

l. 25. an act of gross perfidy to Bolingbroke. Pope received from Bolingbroke a copy of *The Patriot King* on condition of keeping it strictly private, and showing it only to a few friends; nevertheless, after making certain corrections, alterations, and omissions according to his own taste, Pope printed a whole edition (1500 copies) of this work.

Page 78, l. 7. Earl of Warwick, afterwards Addison's stepson.

l. 18. He had already sketched the character of Atticus in prose, in a letter to Criggs of July 15, 1715.

l. 19. the brilliant and energetic lines etc., to be learned by heart, are in Pope's *Epistle to Arbuthnot*, ll. 194-214.

Page 79, ll. 15, 16. in those times, a minister... vexatious. The Test and Corporation Acts had not been repealed.

ll. 35, 36. The Countess Dowager etc., Charlotte, Countess of Warwick, daughter of Sir Thomas Middleton of Chirk Castle, Denbighshire.

Page 80, l. 33. a brother who died Governor of Madras. This was Gulston, his second brother.

Page 81, l. 20. the Seals, part of the insignia of a Secretary of State.

Page 83, l. 20. Bill for limiting the number of Peers etc. In 1720 a Peerage Bill suggested, as was believed, by Sunderland was passed to limit the power of the Crown in the creation of fresh Peers. The number of Peers was permanently fixed at the number then sitting in the House.

l. 25. the Prime Minister, the Earl of Sunderland.

ll. 30-32. The royal prerogative ... abused. Harley's creation of twelve Peers to ensure the sanction of the Lords to the Treaty of Utrecht (1713) showed that the Crown possessed a power of swamping the majority in the House of Peers.

Page 87, l. 10. Of the Psalms etc. viz. *Psalm xxiii.*

l. 20. the Abbey, Westminster Abbey.

l. 24. the shrine of Saint Edward, the chapel of Edward the Confessor.

l. 26. in the vault of the House of Albemarle. In the south aisle of the chapel of Henry VII. is a large and ostentatious monument to General George Monk, d. 1670, created Duke of Albemarle by Charles II., in whose restoration he played so prominent a part.

Page 88, l. 1. a superb edition in four vols. quarto.

l. 3. The names of the subscribers fill 16 pages with two columns to each page.

l. 14. in some important points defective, e.g. it does not contain *The Drummer*, nor *The Old Whig*, nor *The Trial and Conviction of Count Tariff*.

l. 23. in our own time etc., in 1809: the statue is by Sir Richard Westmacott: and on the wall behind it, one on each side of it, are busts of Lord Macaulay and Thackeray.

## GLOSSARY.

An asterisk (\*) prefixed signifies that the word is not in common use in this sense at the present time.

**\*Act** (p. 63. l. 27), (1) in the Universities a thesis publicly maintained by a candidate for a degree; (2) the ceremony connected therewith. At Oxford the Act took place early in July. In 1856 the name Act with all that related to the ceremony was removed from the Statute-book of Oxford, and survives only in the appellation *Act Term*, sometimes given to Trinity Term. Addison's *Cato* was produced at Oxford on the occasion of the Act.

**Admonition** (p. 65. l. 9), advice, counsel.

**Adulation** (p. 42. l. 32), flattery.

**Alcaic** (p. 20. l. 12), a verse consisting of (1) five feet, viz. a spondee (or iambus), iambus, a long syllable, and two dactyls; or (2) two dactyls and two trochees.

**Amours** (p. 35. l. 10), love affairs; a French word.

**Anatomist** (p. 3. l. 27), a student of the structure of the human body.

**Aphorism** (p. 10. l. 2), (1) a definition, a concise statement of a principle in any science; (2) any principle or precept expressed in few words, a maxim.

**Apologue** (p. 59. l. 14), an allegorical story intended to convey a useful lesson; a moral fable.

**Apophthegm** (p. 10. l. 2), or apothegm, a terse, pointed saying, embodying an important truth in few words.

**Apprentice** (p. 20. l. 10), a learner, one "indentured" (bound by contract) to a master for the purpose of learning a trade.

**Archdeacon** (p. 4. l. 30), an ecclesiastical dignitary below a bishop.

**Assiduous** (p. 86. l. 10), constant, persistent.

**Astrologer** (p. 47. l. 33), (1) an observer of the stars, an astronomer; (2) one that pretends to judge of the influence of the stars upon human affairs.

**Bailiff** (p. 44. l. 14), an officer of justice under a sheriff, who executes writs and processes, distrains and arrests ; a warrant officer, pursuivant, or catchpoll.

**Bey** (p. 32. l. 35), a Turkish governor of a province or district ; also a title of rank.

**Bickering** (p. 44. l. 12), quarrelling.

**Bohea** (p. 60. l. 19), tea : at the beginning of the 18th century this was the finest kind of black tea ; but the quality now known as bohea is the lowest, being the last crop of the season.

**Bombast** (p. 21. l. 15), (1) the soft down of the cotton plant ; (2) cotton wool used as padding or stiffening for clothes ; (3) high sounding language on a trivial or commonplace subject ; “fustian,” “tall talk.”

**Buffoon** (p. 50. l. 3), (1) a pantomime dance, obs. ; (2) a comic actor, clown, jester, fool.

**Cabinet** (p. 82. l. 26), a confidential committee of the Privy Council, selected to advise the sovereign in the discharge of those executive, legislative, and judicial duties which the constitution has reposed in him or her.

**Callous** (p. 45. l. 34), thick-skinned, coarse.

**Candour** (p. 42. l. 34), frankness.

**Capuchin** (p. 22. l. 9), a friar of the Order of St. Francis of the new rule of 1528, so called from the sharp-pointed capuche (hood) adopted by this Order.

**Carnival** (p. 22. l. 30), the season immediately preceding Lent, devoted in Italy and other Roman Catholic countries to revelry and riotous amusement, shrove-tide ; the festivity of this season.

**Cassock** (p. 39. l. 34), originally a soldier's or horseman's coat, then a clergyman's long skirted coat worn under his surplice.

**Casuistry** (p. 47. l. 1), equivocation, subtlety, sophistry.

**Caustic** (p. 19. l. 12), burning, corrosive, severe.

**Censure** (p. 65. l. 8), rebuke, criticism, blame, reproof, reproach.

\***Clerk** (p. 13. l. 17), (1) a man in a religious order, cleric, clergyman ; (2) a scholar ; (3) a penman, accountant, secretary. Macaulay uses it here in sense No. (2), now obsolete.

**Close** (p. 28. l. 35), (1) an enclosed place, an enclosure ; (2) an enclosed field, a paddock ; (3) (a) an enclosure about or beside a building, a court, yard, quadrangle, etc. ; (b) a farm-yard ; (c) the precinct of a cathedral.

**Coalition** (p. 37. l. 4), (in politics) an alliance for combined action of distinct parties, persons, or states, without permanent incorporation into one body.

**Compositor** (p. 58. l. 7), one whose business it was to set up type for printing purposes ; a type setter.

**Convocation** (p. 4. l. 34), the church's Parliament ; an assembly of church representatives in two houses—the Upper House consists entirely of Archbishops and Bishops, the Lower House is formed partly of fixed and official clergy such as Deans and Archdeacons and partly of "proctors" from each Archdeaconry to represent the beneficed clergy.

**Coterie** (p. 42. l. 36), a set, company, clique.

**Coxcomb** (p. 41. l. 17), (1) a cap worn by a professional fool like a cock's comb in shape and colour (obs.) ; (2) a ludicrous appellation for the head (obs.) ; (3) a fool, simpleton (obs.) ; now a foolish, conceited, showy person, vain of his accomplishments, appearance, or dress ; a fop ; a superficial pretender to knowledge or accomplishments.

**Critic** (p. 62. l. 13), a judge, an authority.

**Dauphin** (p. 21. l. 23), the title of the eldest son of the King of France from 1349 to 1830.

**Dean** (p. 4. l. 31), an ecclesiastical dignitary and head of a chapter.

**Demy** (p. 6. l. 19), a foundation Scholar at Magdalen College, Oxford, so called because their allowance or "commons" was originally half that of a Fellow. The Latin form is "*semi-communarius*."

**Deprave** (p. 42. l. 32), to make bad, corrupt, pollute.

**Dice, n.** (p. 44. l. 3), to play with dice, to gamble.

**Distich** (p. 11. l. 35), a couple of lines of verse usually making complete sense and (in modern poetry) rhyming, a couplet.

**Dunce** (p. 2. l. 5), (1) a follower of Duns Scotus, a subtle, sophistical reasoner ; (2) a dull pedant ; (3) a dullard, blockhead.

**Earnest** (p. 31. l. 26), a deposit paid on striking a bargain, a pledge or promise of more, foretaste.

**Elegiacs** (p. 20. l. 13), couplets of alternate hexameters and pentameters, the favourite metre of Ovid.

**Encomium** (p. 79. l. 24), commendation, praise, panegyric.

**Epigram** (p. 20. l. 23), a pointed couplet, or stanza.

**Epilogue** (p. 63. l. 7), (1) Rhet., the concluding part or peroration of a speech (obs.) ; (2) the concluding part of a literary work, an appendix ; (3) a speech or short poem addressed to the spectators by one of the actors after the conclusion of the play.

**Euphony** (p. 12. l. 11), a pleasing sound.

**Event** (p. 53. l. 28), issue, result.

**Facetiously** (p. 62. l. 33), jokingly, in jest.

**Farriery** (p. 60. l. 30), the art of the farrier or veterinary surgeon ; a farrier strictly is one that shoes horses, a shoeing smith, hence one that treats the diseases of horses.

**Fellowship** (p. 55. l. 15), an honour and emolument in colleges of a university.

**Felucca** (p. 25. l. 5), a small vessel propelled by oars or lateen sails, or both, used chiefly in the Mediterranean for coasting voyages.

**Franchise** (p. 1. l. 2) is used here comprehensively to include freedom, irresponsibility, immunity, privilege ; it is synonymous with *immunities* in l. 18, with *privileges* in l. 21 below.

**Fresco** (p. 22. l. 22), a kind of painting on fresh plaster.

**Gallantry** (p. 35. l. 15), the conduct of a ‘gallant,’ a wooer or suitor.

**Gazetteer** (p. 47. l. 5), a publisher of news.

**Gownsman** (p. 63. l. 3), a member of a university. Cf. *Gown v. Town*.

**Grotesque** (p. 49. ll. 11, 12), extravagant, improbable, eccentric, whimsical.

**Harpsichord** (p. 36. l. 33), an old harp-shaped instrument of music.

**Hexameter** (p. 20. l. 29), a line consisting of 6 feet, dactyls and spondees, Virgil’s favourite metre.

**Hieroglyphic** (p. 10. l. 22), symbolical or picture writing.

**Hind** (p. 32, l. 17), a rustic, yokel, labourer.

**Hoop** (p. 62. l. 1), a piece of whalebone or cane used for extending a petticoat ; a skirt with several hoops in it is sometimes called a crinoline. This style of dress was fashionable in Queen Anne’s day.

**Jack** (p. 58. l. 20), a familiar name for a small pike (fish), as distinct from a full-grown one.

**Jacobitism** (p. 24. l. 36), the principles of the Jacobites, *i.e.* of the adherents of James II. after his abdication, and of the subsequent Pretenders of the Stuart line.

**Jobber** (p. 45. l. 34), a dealer in the public stocks or funds, hence a dealer generally, often used opprobriously, implying an unprincipled and unscrupulous dealer.

**Lampoon** (p. 4. l. 8.), a sarcastic writing aimed at a person's character, habits, or actions; a personal satire, a humorous abuse in writing.

**Libertine** (p. 45. l. 33), one that leads a dissolute, licentious life; a rake.

**Liturgy** (p. 4. l. 11), the established formulas of public worship; services.

**Luminous** (p. 59. l. 32), light-giving, clear.

**Manor-house** (p. 28. l. 35), the house belonging to the lord of the manor.

**Marshal** (p. 54. l. 7), an officer in the French army.

**Mask** (p. 77. l. 5), a disguise for the face.

**Masque** (p. 22. l. 31), a play in which those that took part wore masks.

**Misanthropy** (p. 51. l. 11), dislike to mankind, hatred of one's fellows.

**Nabob** (p. 59. l. 9), an Indian prince, a very rich man; strictly a deputy or viceroy, applied especially to a governor of a province of the Mogul empire.

**Nauseous** (p. 33. l. 10), sickening, revolting.

**Obelisk** (p. 10. l. 22), a tall, tapering pillar.

**Obloquy** (p. 55. l. 5), reproach, slander, abuse.

**Offices** (p. 11. l. 18), attentions, actions; good offices=kindnesses, kind actions.

**Oracle** (p. 42. l. 36), strictly an utterance inspired by the gods, then a wise sentence of any kind, hence wisdom; or an utterer of oracles, the wise man par excellence of any society, a leader of opinion.

**Pamphlet** (p. 39. l. 22), a small unbound book, usually on a political subject.

**Pamphleteer** (p. 39. l. 1), a writer of a pamphlet; distinguished pamphleteers are Defoe, Addison, Steele, Swift, Bolingbroke, Dr. Johnson, Edmund Burke.

**Pasquinade** (p. 47. l. 17), a lampoon, a satire.

**Pastorals** (p. 12. l. 7), poems descriptive of shepherds and their occupations, or of a country life; an idyl, a bucolic. Pope wrote his *Pastorals* in 1704, when he was only 16 years of age.

**Patent** (p. 45. l. 28), an official document conferring a privilege, so called because it was open (patent) to the inspection of all men.

**Peccadillo** (p. 42. l. 7), a small offence, or sin.

**Peripetia** (p. 65. l. 35), a sudden change, a revolution or reverse of fortune, especially the sudden reversal of circumstances on which the plot in a tragedy hinges, such as Oedipus' discovery of his parentage.

**Periwig** (p. 2. l. 21) is the Dutch form of *peruke*, an artificial head of hair.

**Pernicious** (p. 21. l. 17), harmful, mischievous.

**Plaudit** (p. 63. l. 1), applause, the clapping of hands to express satisfaction.

**Pleasantry** (p. 66. l. 2), a good-humoured jest, wit, humour.

**Poetaster** (p. 8. l. 14), an inferior poet.

**Prescription** (p. 62. l. 17), legal, a right acquired by lapse of time : hence a right.

**Probity** (p. 81. l. 25) integrity, rectitude, uprightness.

**Rake** (p. 43. l. 36), a wild, dissolute fellow, a libertine.

**Rants** (p. 63. l. 1), violent language.

**Renegade** (p. 70. l. 19), an apostate, turncoat, vagabond, deserter, traitor.

**Ruff** (p. 2. l. 20), a kind of frill worn by both sexes at the Court of Elizabeth.

**Salutary** (p. 21. l. 17), promoting health, wholesome.

**Scotticism** (p. 20. l. 9), an idiom peculiar to the Scotch.

**Scurrility** (p. 52. l. 8), obscenity ; low jesting ; coarse abuse.

**Sensibility** (p. 23. l. 35), acuteness of sensation, feeling.

**Serenade** (p. 22. l. 31), a musical entertainment given in the night.

**Sharper** (p. 47. l. 17), cheat, swindler.

**Solstice** (p. 22. l. 6), the point at which the sun ceases to recede from the equator ; the winter solstice = the depth of winter.

**Spunging-house** (p. 44. l. 4), or sponging-house, the bailiff's house in which debtors were confined before they were taken to jail, or until they compounded with their creditors.

**Squeamish** (p. 53. l. 10), the original sense is dizzy, hence overcome with disgust, faint, expressing distaste at, scrupulously fastidious, over-nice.

**Steenkirk** (p. 2. l. 21), a cant term for a neckcloth ; a kind of military cravat of black silk ; probably first worn at the battle of Steenkirk, Aug. 2, 1692.

**Stiletto** (p. 77. l. 4), a small dagger.

**Subsidy** (p. 30. l. 22), aid in money, supply, tax.

**Superstition** (p. 9. l. 22), unreasoning belief, and consequent fear of what is supernatural.

Sycophant (p. 19. l. 20), a servile flatterer.

Sylph (p. 72. l. 35), an imaginary being inhabiting the air.

Tawdry (p. 36. l. 18), showy, but without taste, gaudy; lit. bought at St. Awdry's (Etheldrida's) fair held in the Isle of Ely (and elsewhere) on 17th October.

Tinsel (p. 21. l. 15), gaudy ornament, showy lustre: lit. a stuff made partly of silk and partly of gold or silver, which glisters and sparkles.

Toast (p. 17. l. 5), (1) bread scorched before the fire; (2) a person whose health is drunk. It was formerly usual to put toasted bread in liquor. "Go, fetch me a cup of sack; put a toast in't." Shaksp. *Merry Wives*, III. v. 3.

Tortuous (p. 65. l. 19), crooked, indirect.

\*Translated (p. 75. l. 3), changed.

Versed (p. 89. l. 21), practised.

\*Warm (p. 62. l. 11), well-to-do, wealthy.

Whim (p. 49. l. 19), a sudden turn or start of the mind, a peculiarity, eccentricity, oddity.

\*Wit (p. 11. l. 9), a name assumed in Addison's time by those that moved in the most polite and cultivated society of those days.

## PROPER NAMES.

**Absalom and Ahitophel** (p. 18, l. 35), a poem by John Dryden.

**Achilles** (p. 32, l. 20, etc.), a Greek legendary hero, the central figure of Homer's *Iliad*, which describes his quarrel with Agamemnon, his slaying of Hector, his other exploits, and his death by the hand of Paris. The incidents alluded to here are described in *Iliad*, Bks. xx. and xxi.

**Agbarus** or **Abgarus** (p. 9, l. 20), the name of several rulers of Edessa: one of them is supposed by Eusebius to be the author of a letter (probably spurious) written to Christ, which he found in a church at Edessa, and translated from the Syriac.

**Aikin, Lucy** (b. 1781, d. 1864), a voluminous writer of reviews, fiction, history, and letters; her chief works are: *Epistles on Women, exemplifying their character and condition in various ages and nations, with Miscellaneous Poems*; *Lorimer, a Tale*; *Memoirs of the Court of Queen Elizabeth*; *Memoirs of the Court of King James the First*; *Memoirs of the Court of King Charles the First*; *The Life of Joseph Addison*. The last of these books, which contained many letters of Addison never published before, is the subject of this essay by Macaulay.

**Akenside** (p. 73, l. 27), Mark (1721-1770), wrote *The Pleasures of Imagination, An Epistle to Curio*, and some miscellaneous pieces. He intended to revise and augment his work, but died before he had completed his design.

**Albula, ae, or Albulae, arum, sc. aquae** (p. 36, l. 1), several sulphur springs near Tibur, of which only three remain now, forming three small lakes called Bagni di Tivoli.

**Alfieri** (p. 64, l. 7), Vittorio, an Italian dramatist (1740-1803); one of his most noted tragedies is *Saul*.

**Amelia** (p. 44, l. 26), a novel by Henry Fielding.

**Appian Way** (p. 24, l. 9), begun by the Censor Appius Claudius Caecus (about 313 b.c.), started from the Porta Capena in

Rome, and passed in a direct line to the Albanian Mountains, and thence through the Pontine Marshes to Capua ; it was afterwards continued to Brundusium, perhaps by Trajan.

**Aragon** (p. 24, l. 29), one of the northern divisions of Spain.

**Arbuthnot** (p. 50, l. 32), John, M.D. (1675-1735), an eminent physician, mathematician, and classical scholar, wrote *An Essay on the Usefulness of Mathematical Learning*; *The Art of Political Lying*; *Law is a Bottomless Pit, or the History of John Bull*, etc. Thackeray calls him "one of the wisest, wittiest, most accomplished, gentlest of mankind."

**Ariosto** (p. 35, l. 33), Ludovico, the author of *Orlando Furioso* (1474-1533).

**Arne** (p. 36, l. 29), Dr. Thomas Augustine (1710-1778), set Addison's *Rosamond*, Milton's *Comus*, and Mallet's *Masques of Alfred* to music ; and produced some original operas.

**Asdrubal** (p. 33, l. 14), or Hasdrubal, a son of Hamilcar, crossed the Alps and entered Italy with reinforcements for his brother Hannibal, but was met by the Consuls M. Livius Salinator and Claudius Nero near the Metaurus, was defeated and slain b.c. 207.

**Athalie** (p. 64, l. 4), a drama written by Racine at the request of Madame de Maintenon, and published in 1691 ; it is held by some French critics to be the most perfect of his works.

**Atterbury**, Bishop (p. 87, l. 21), was born at Milton Keynes, near Newport Pagnell, and was educated at Westminster School and Christ Church, Oxford. He became Chaplain-in-Ordinary to Queen Anne, Dean of Carlisle, Preacher at the Rolls Chapel, a Canon of Exeter, Dean of Christ Church, Bishop of Rochester, and Dean of Westminster ; an intimate friend of Addison, he was present at the funeral in the Abbey. Through his sympathy with the Pretender he involved himself in a "Bill of Pains and Penalties," and died an exile in Paris (1662-1732).

**Atticus**, Letters to (p. 8, ll. 24, 25), a series of 396 letters written by Cicero to Atticus between the years b.c. 68 and 44.

**Atticus** (p. 78, l. 18), the nickname under which Pope lampoons Addison. (See *Epistle to Dr. Arbuthnot.*)

**Ausonius** (p. 8, l. 12), a late Roman poet (about A.D. 310-390).

**Balisarda** (p. 1, l. 15), the sword of Rogero, a Saracen knight in Ariosto's *Orlando Furioso* ; the sword, made by a sorceress, was capable of cutting through enchanted substances.

**Benacus** (p. 22, l. 26), a deep and rough lake in Gallia Transpadana, near Verona, through which the Mincius (Mincio) flows, now Lago di Garda.

**Bentley**, Richard (p. 10, l. 10), born at Oulton near Wakefield, was educated at Wakefield School and St. John's College, Cambridge, and subsequently became Master of Trinity College and Vice-Chancellor of Cambridge University. His scholarship and erudition were unrivalled; his chief works are *The Boyle Lectures*, *Fragments of Callimachus*, *The Dissertation on the Epistles of Phalaris*, also editions of *Horace*, *Terence*, *Manilius*, *Homer*, and *Paradise Lost*.

**Berni**, Francesco (p. 35, l. 31), an Italian poet (1490-1536), wrote satiric verses, and extravaganzas entitled *Rimi Burleschi*; he revised or rather remodelled Boiardo's *Orlando Innamorato*.

**Bettesworth** (p. 52, l. 5), an Irishman satirized by Swift.

**Bickerstaff**, Isaacs (p. 47, l. 33, etc.), a *nom-de-plume* assumed by Swift.

**Biographia Britannica** (p. 4, l. 4), a book of the lives of the most famous persons in Great Britain and Ireland from the earliest ages down to the present times (1747).

**Blackmore**, Sir Richard (p. 9, l. 32), a physician and voluminous but unattractive writer in prose and verse.

**Blair**, Dr. Hugh (p. 3, l. 11), a divine and critic, encouraged MacPherson to publish the *Fragments of Ancient Poetry* and eulogized their merits with more zeal than discretion in *A Critical Dissertation on the Poems of Ossian, the Son of Fingal* (1763). Leslie Stephen describes his lectures on the same subject as "feeble in thought, though written with a certain elegance of manner."

**Blenheim** (p. 29, l. 28), a village in Bavaria, on the north bank of the Danube, where Marlborough and Eugene defeated the French and Bavarians under Marshal Tallard and the Elector on 13th August, 1704.

**Blois** (p. 17, l. 26), an ancient city, capital of the Department of Loir-et-Cher, on the Loire, about a hundred miles south-west of Paris.

**Boccaccio** (p. 35, l. 31), the author of the *Decameron* (1313-1375).

**Boiardo** (p. 35, l. 31), the author of *Orlando Innamorato* (1430-1494).

**Boileau** (p. 18, l. 13), a French poet and satirist (1636-1711); his chief works are *Satires*, *Twelve Epistles*, *Epigrams*, *Art of Poetry*, and *Lutrin*.

**Bolingbroke** (p. 63, l. 15) (see St. John below), the leader of the Tories.

**Booth** (p. 44, l. 28), a character in Fielding's novel *Amelia*, said to be a true picture of Henry Fielding himself.

**Booth** (p. 63, l. 16), the actor that played the part of Cato in Addison's drama in 1713.

**Bourne**, Vincent (p. 20, l. 13), an usher of Westminster School, wrote Latin verses of such elegance as to be deemed by some equal to Ovid's.

**Boyle**, The Hon. Charles (p. 9, l. 31), wrote the *Letters of Phalaris* (1676-1731), and in conjunction with Bishop Atterbury and others *A Short Account of Dr. Bentley* by way of Index ; hence Macaulay's scathing sarcasm (p. 9, ll. 32-35).

**Boyle**, Henry (p. 31, l. 15), Lord Carleton, held office as a Lord of the Treasury, Chancellor of the Exchequer, Lord Treasurer of Ireland, and Secretary of State. To him was dedicated the third volume of the *Spectator*.

**Boyne** (p. 33, l. 25), a river rising in the bog of Allen, flowing past Trim, Navan, and Drogheda into the Irish Sea ; at the Battle of the Boyne William III. defeated James II. in 1690.

**Bradamante** (p. 1, l. 13), the sister of Rinaldo ; though a Christian she loves Rogero, a Saracen knight, and after many adventures marries him. (See Ariosto's *Orlando Furioso* and Boiardo's *Orlando Innamorato*.)

**Brunel** (p. 12, l. 21), Isambard Kingdom (1806-1859), a civil engineer, built the suspension bridge over the Avon and the "Great Eastern" steamship ; he invented the screw propeller for ships and a machine for making pulley-blocks.

**Bruyere**, John de la (p. 59, l. 16), wrote *Characters in the Manner of Theophrastus*, which was drawn from real life and exposes the follies of his time (1644-1696).

**Buchanan**, George (p. 7, l. 10), a distinguished scholar, poet, and historian of Scotland ; he translated the *Psalms* into Latin (1506-1582).

**Budgell**, Eustace (p. 43, l. 1), Addison's cousin, being the son of Mary Gulston, the sister of Addison's mother, was a member of the Inner Temple and was called to the bar ; he became Addison's private secretary in Ireland, afterwards Accountant General, and held several other lucrative appointments secured for him by Addison. Later in life he became involved in difficulties, he lost £20,000 in the South Sea Bubble, forged a will, stole a bond for £1000, was detected, and drowned himself in the Thames. He left a paper on his desk with these words "What Cato did and Addison approved cannot be wrong." At one time he was a Grub Street author and lampooned Sunderland, Walpole, and others.

**Butler**, Samuel (p. 49, l. 5), the author of *Hudibras*, a satire on the Puritans, especially the Presbyterians and Independents (1600-1680).

**Button** was an old servant of Addison's, or Lady Warwick's, who set up a coffee-house under Addison's patronage about 1711, in Russell Street, Covent Garden ; this became the resort of the wits.

**Cabinet** (p. 81, l. 26), a confidential committee of the Privy Council, selected to advise the sovereign in the discharge of those executive, legislative, and judicial duties which the constitution has reposed in him or her.

**Callimachus** (p. 8, l. 30), an Alexandrine grammarian and poet (flourished about b.c. 260-240), wrote much in prose and verse ; but only 6 *Hymns* and 72 *Epigrams* and a few fragments of *Elegies* are extant.

**Campaign** (p. 31, l. 27), the, a poem by Addison dedicated "to his Grace the Duke of Marlborough," and criticised by Wharton as a "Gazette in Rhyme."

**Canning**, George (p. 29, line 15), was leader of the more moderate Tories in 1826, and became Prime Minister in 1827, when strong Tories like the Duke of Wellington, Lord Eldon, Lord Westmoreland, and Mr. Peel refused to serve under him.

**Capreae** (p. 24, l. 24), an island in the Tyrrhene Sea, near Campania ; its modern name is Capri.

**Castile** (p. 24, l. 29), one of the divisions of Spain, comprising with Aragon nearly the whole of the northern half of that country.

**Catinat**, Nicholas (p. 26, l. 9), a French Marshal, who in 1710 had the command of the army in Italy against Prince Eugene.

**Cato** (p. 22, l. 35), Marcus Porcius (b.c. 95-46), a distinguished soldier and Stoic philosopher of Rome. In the civil wars he was on the side of Pompey ; and after the battles of Pharsalia and Thapsus, he shut himself up in Utica, assisted his chief adherents to escape, and then died by his own hand. Hence he is called Uticensis to distinguish him from his great grandfather Cato the Censor. A Stoic and a fanatic, he waged a brave but hopeless war against the evil tendencies of his age ; and is remembered for the uprightness of his life, the uncompromising sternness of his temper, and his unflinching contempt of death.

**Cato** (p. 61, l. 17), the name of Addison's tragedy, most of which was written during his travels in Italy, though it was not put on the stage till the year 1713.

**Catullus** (p. 7, l. 3), a Roman poet (about b.c. 87-47) : he wrote in different styles and metres, lyrics, elegies, and epigrams.

**Cavan** (p. 46, l. 8), capital of the County Cavan, the southernmost county of Ulster.

**Cenis**, Mont (p. 26, l. 17), gave its name to the pass over the Alps which was most used until the Mont Cenis Tunnel was opened in 1871.

**Cervantes** (p. 49, l. 23), the author of *Don Quixote* (1547-1616).

**Charter House**, the (p. 5, l. 4). The Hospital and Free Grammar School of the Charter House were founded by Thomas Sutton in the 9th year of the reign of James I. beside Smithfield in Middlesex. In 1872 the School was removed from Charter House Square to Godalming, Surrey.

**Chatham**, William, Earl of (p. 38, l. 16), was Secretary of State in 1766.

**Chelsea** (p. 80, l. 3), a parliamentary borough and suburb of London, where Addison lived for several years.

**Cherwell** (p. 6, l. 24), a river rising in Northamptonshire, flowing south through Oxfordshire, past Banbury, joins the Thames on the left bank at Oxford.

**Chevy Chace** (p. 60, l. 7), or the hunting of the Cheviot, is an old ballad describing a fray between Harry Percy of Northumberland and Lord Douglas (see *Ballads Old and New*, Part I., in this Series).

**Child's coffee-house** (p. 57, l. 21) was in St. Paul's Churchyard, and the resort of the clergy.

**Chirk** (p. 80, l. 1) is a parish of Denbighshire in Wales, about  $5\frac{1}{2}$  miles S.E. of Llangollen.

**Chloe** (p. 80, l. 30), a favourite name for a shepherdess or lovesick lass, is applied here in a bantering tone to the Countess Dowager, a matron with a grown-up son, and described elsewhere (p. 82 *infra*) as "an imperious and arrogant woman."

**Churchill** (p. 33, l. 31), the family name of the Duke of Marlborough. These lines are quoted from the poem *Blenheim*.

**Cicero** (p. 8, l. 12), the great orator, statesman, and philosopher of Rome (B.C. 106-43).

**Cinna** (p. 64, l. 5), produced in 1639, is perhaps the *chef d'oeuvre* of Corneille.

**Circe** (p. 25, l. 9), a mythical sorceress, lived, according to Homer, in the island of Aeea. Ulysses tarried a whole year with her after she had changed several of his companions into swine.

**Clarendon** (p. 49, l. 19), Edward Hyde, Earl of, wrote a *History of the Rebellion*; this work is distinguished for its dignity and liveliness of style, and for its excellent delineations of character.

**Claudian** (p. 7, l. 3), the last of the Latin classic poets, flourished under Theodosius and his sons, Arcadius and Honorius, and died probably about 408 A.D.

**Cock-Lane** (p. 9, l. 16) lay to the east of Shoreditch. In Boswell's *Life of Johnson* we are told how Johnson went on a ghost-hunt to Cock-Lane in order to expose the imposture.

**Collier**, Jeremy (p. 52, l. 16), a non-juring bishop (1650-1726), published *A Short View of the Profaneness and Immorality of the English Stage*, and was answered by Congreve and others. The defence was weak and the victory remained with Collier.

**Commentaries** (p. 8, l. 24) of Caesar, distinguished for clearness, conciseness, and purity of Latin.

**Conduct of the Allies** (p. 38, l. 29) and of the late Ministry in beginning and carrying on the war was the title of a political tract by Jonathan Swift, published ten days before the meeting of Parliament in December, 1711. It supports Harley and discredits Godolphin by exhibiting the secret causes of affairs in England and the Continent.

**Congreve**, William (p. 2, l. 19), a poet and dramatist (1672-1729). His first comedy, *The Old Bachelor*, was produced in 1693. Other works by him are *Love for Love*, *The Double Dealer*, *The Mourning Bride*, *The Way of the World*, and *Poems*.

**Connoisseur**, The (p. 51, l. 1), a periodical conducted by George Colman, the elder, and Bonnel Thornton, which began in January 1754, and ended its career in 1756.

**Cornéille** (p. 64, l. 7), Pierre, the father of French tragedy and classic comedy. Wrote *Cinna* and many other plays.

**Cowley**, Abraham (p. 49, l. 5), poet, dramatist, and essayist (1618-1667).

**Cowper**, William, Earl of (p. 29, l. 21; p. 37, l. 5, etc.), the son of Sir W. Cowper, a Hertfordshire baronet, was M.P. for Hertford in 1695, and subsequently Queen's Counsel, Keeper of the Great Seal, Lord High Chancellor; and in 1717 he was created an Earl.

**Cowper**, William (poet) (p. 87, l. 36), wrote *Olney Hymns*, *John Gilpin*, *Lines to Mary Unwin*, and to his *Mother's Picture*, and *The Task* (1731-1800).

**Coyer**, Abbé (p. 50, l. 30), wrote *A Life of Jean Sobreski*, *Travels in Italy, Holland*, etc., *New Observations on England*: he died in 1782.

**Craftsman**, The (p. 39, l. 20), a periodical edited by William Pulteney, to which, among others, Henry St. John, Viscount Bolingbroke, was a frequent contributor, contained the bitterest and ablest attacks on Walpole.

**Craggs**, James (p. 81, l. 33), a friend of Addison, became Secretary of State when Addison retired from the Cabinet ; he made a large fortune in the South Sea Bubble, and was saved, by a timely death, from a charge of peculation.

**Crisis** (p. 72, l. 23), a paper by Steele published in 1714 to excite the apprehensions of the nation with regard to the Protestant succession.

**Curio, Epistle to** (p. 73, l. 28), was written by Akenside against Pulteney, whom he stigmatizes, under the name of "Curio," as the betrayer of his country ; Akenside changed this Epistle afterwards "into an ode disgraceful only to its author," says Dr. Johnson.

**Cynic** (p. 50, l. 22), one of a set of philosophers in ancient Greece who were marked by an ostentatious contempt for ease, wealth, and the enjoyments of life ; the most famous was Diogenes, who carried the principles of the sect to an extreme of asceticism.

**Dacier**, Andrew (p. 17, l. 18), was a learned French scholar (1651-1722), who, with his wife, produced the "Delphin" edition of the classics for the Dauphin ; he translated *Plato* and other classics.

**Dante, Alighieri** (p. 35, l. 31), the great Italian epic poet (1265-1321), author of the *Divina Comedia*.

**Dennis**, John (p. 64, l. 16), wrote plays and also critical essays on Milton, Congreve, Shakespeare, Addison, and Pope.

**Dickens**, Charles (p. 60, l. 33), the famous novelist (1812-1870).

**Distressed Mother** (p. 58, l. 18), a play by Ambrose Phillips, founded on the *Andromaque* of Racine.

**Dorset**, Charles Sackville, Earl of (p. 14, l. 16), wrote satires and songs (1637-1706) ; the best known is a song written at sea during the Dutch war, 1665, the night before an engagement, *To all you Ladies now on Land*. He was a great favourite with the wits of the day.

**Drummer, The** (p. 71, l. 17), or "The Haunted House," a comedy by Addison produced at the Theatre Royal in Drury Lane in 1715, was founded on a tradition connected with Hurstmonceux House.

**Dryden**, John (p. 11, l. 13 ; p. 13, l. 26, etc., etc.), the poet, was for a time secretary to Sir Gilbert Pickering, one of Cromwell's Council, and wrote stanzas on the Protector's death ; but after the Restoration he became a staunch Royalist. His chief works are *Astraea Rediviva*, *Annus Mirabilis*, *Absalom and Achitophel*, *The Hind and Panther*, *Alexander's Feast*, a translation of *Virgil*, and *The Spanish Friar*.

**Duenna**, the (p. 85, l. 7), a comic opera by Sheridan, produced at Covent Garden in 1775.

**Duke**, Richard (p. 13, l. 17), Prebendary of Gloucester, Fellow of Trinity College, Cambridge, translated *Ovid* and *Juvenal* and wrote a number of poems and sermons (d. 1711).

**Dunciad**, the (p. 73, l. 30). The first three books of this poem by Pope appeared in May 1728. The fourth book or *New Dunciad*, as it was called, appeared in 1743. In the first three books Theobald was King of the Dunces; in the fourth book the crown is given to Colley Cibber.

**Dunkirk** (p. 4, l. 14), on the N. coast of France, was ceded to Cromwell after Blake's victory over the Spanish fleet at Vera Cruz in 1637, but it was sold by Charles II. in 1661 to Louis XIV., King of France.

**Eldon**, Lord (p. 129, l. 18), was Solicitor General in 1788, Attorney General in 1793, Lord Chief Justice in 1799, Lord Chancellor in 1801-1827, and in that capacity joined Wellington, Peel, and other strong Tories in refusing to serve in Canning's Ministry.

**Englishman**, The (p. 66, l. 35), a political paper by Steele of extreme Whig views.

**Erasmus** (p. 20, l. 6), an illustrious Dutch writer (1467-1536), who resided in England, chiefly at Cambridge, from 1510 to 1514. His chief works, *Praise of Folly*, *New Testament* (the first edition printed in Greek), *Epistles of Jerome*, *Colloquies*, *Ciceronianus*, *Ecclesiastes or the Manner of Preaching*.

**Essay on Criticism** (p. 26, l. 33) was published by Alexander Pope in 1711.

**Essay on the Evidences of Christianity** (p. 9, l. 10) was entrusted by Addison to Tickell on his death-bed, and was not published till 1721. It is unfinished, and can be regarded only as a rough draft of a more extensive work.

**Etherege**, Sir George (p. 52, l. 17), dramatist and poet, wrote *The Comical Revenge or Love in a Tub*, *She Would if She Could*, and *The Man of Mode or Sir Fopling Flutter*.

**Eugene**, Francis (p. 26, l. 8), Prince of Savoy, won distinction in the "War of the Spanish Succession," and drove the French out of Italy (1701). He was associated in the command of the allied army with the Duke of Marlborough, and in 1704 had a large share in the famous victory of Blenheim.

**Euripides** (p. 8, l. 3), a Greek dramatist, wrote *Hecuba*, *Alcestis*, *Bacchae*; the fate of Pentheus is the subject of the *Bacchae* (480-406 B.C.).

**Everlasting Club**, The. (See *Spectator*, No. 72.)

**Examiner**, The (p. 62, l. 28), a political paper conducted by Swift in support of the Tories.

**Exchange**, The (p. 57, l. 23), or the Royal Exchange, the market for Stocks and Shares: there have been no less than three Royal Exchanges. The first was built by Sir Thomas Gresham, and opened by Elizabeth in 1571; it was destroyed by the Great Fire of London in 1666. The second building was destroyed by fire in 1838. The present building was erected in 1844.

**Fabius, Q. Maximus** (p. 33, l. 17), was Consul of Rome four times, Dictator once, and was honoured with a triumph twice. It was through his skilful tactics, a masterly inactivity (from which he won the name of Cunetator the "delayer"), that Italy was saved from conquest by Hannibal.

**Faustina** (p. 35, l. 15). There were two Empresses of Rome of this name, the wife of Antoninus Pius, and her daughter, the wife of Marcus Aurelius, and both of them were notorious for their licentiousness.

**Ferrara** (p. 35, l. 32), a city of North Italy, twenty-seven miles north of Bologna, was the residence of Ariosto and Tasso, and the birthplace of Savonarola.

**Fielding, Henry** (p. 58, l. 3), novelist, dramatist, and miscellaneous writer, was author of *The History of Jonathan Wild*, *Joseph Andrews*, *Tom Jones*, *Amelia*. Byron called him "the prose Homer of human nature." Sir Walter Scott describes him as "the father of the English novel" (1707-1754).

**Folio, Tom** (p. 58, l. 11), a "broker in learning, employed to get together good editions, and stock the libraries of great men, etc." (See *Tatler*, No. 158.)

**Fox, Charles James** (p. 38, l. 11), the third son of Henry Fox, and rival of the younger Pitt; was admitted to be the finest orator of his time (1749-1806).

**Fraguier, Père** (p. 20, l. 23), an able man of letters (1666-1728), a member of the French Academy and of that of Inscriptions and Belles-Lettres. He was a great admirer of Plato, whose philosophy he put into very elegant Latin verse in *Schola Platonica*.

**Franc de Pompignan** (p. 52, l. 5). Jean Jacque de Franc, Marquess de Pompignan, was brought up to the law, and became Attorney General, and first President of the Court of Aides at Montauban. He won distinction also as a poet, and in 1734 produced a tragedy entitled *Didon*. In 1764 he was admitted to the French Academy, and became an avowed opponent of the Encyclopaedists. He was, in consequence, satirized by Voltaire and others.

**Francesca** da Rimini (p. 36, l. 6), daughter of Guido da Polenta, Lord of Ravenna; was married to Gianciotto Malatesta, Lord of Rimini (d. 1285). Her guilty love for her brother-in-law, Paolo, and her husband's revenge on them both, are the subject of a passage in Canto V. of Dante's *Inferno*: this incident has been modernized in Stephen Phillips' *Paolo and Francesca*.

**Frascatorius** (p. 20, l. 6), an eminent Italian poet, physician, philosopher, astronomer, and mathematician.

**Frederic the Great** (p. 19, l. 13), king of Prussia, was a great soldier and acute politician. His literary works include: *Memoirs of the House of Brandenburg*, a poem on the *Art of War*, *The History of his own Time*, and *The History of the Seven Years' War*.

**Freeholder**, The (p. 24, l. 36), a political periodical conducted by Addison and published twice a week from December 23, 1715, to June 29, 1716.

**Garraway's** (p. 62, l. 12), a coffee-house in Exchange Alley frequented by merchants and brokers.

**Garth**, Sir Samuel (p. 63, l. 8), physician and poet (about 1660-1719).

**Gay**, John (p. 85, l. 34), poet and dramatist (1688-1732); wrote *The Wife of Bath*, *Beggar's Opera*, etc.

**Genoa** (p. 22, l. 18), a fortified seaport city of Italy at the head of the Gulf of Genoa, Mediterranean.

**Georgics, The** (p. 13, l. 33), a poem by Virgil, in four books, on agriculture and country pursuits. Addison translated the fourth *Georgic*.

**Gerano-Pygmaomachia** (p. 21, l. 1). Anglice, a fight between the cranes and pygmies, one of Addison's Latin poems.

**Gnome** (p. 72, l. 36), a kind of sprite. This name may be an adaptation of Gr. *gnome*, intelligence, from the notion that the intelligence of these spirits could reveal the secret treasures of the earth.

**Godolphin** (p. 28, l. 19), a leader of the Tories, became Lord High Treasurer at the end of William III.'s reign in 1700, and on the accession of Anne (1702) retained that post and continued to be head of the Home Government during the next eight years; he made many concessions to the Whigs, and adopted what was practically a Whig policy. Macaulay describes his attitude to literature on pp. 30, etc.

**Goethe**, Johan Wolfgang von (p. 74, l. 1), the greatest modern poet and many-sided genius of Germany (1749-1831). He studied not only all branches of poetry, but also drawing, music, natural science, jurisprudence, theology, and philosophy. His principal works are *Werther*, *Wilhelm Meister*, *Iphigenia*, *Egmont*, *Tasso*, and *Faust*.

**Granville**, George (p. 13, l. 17), Viscount Lansdowne (1667-1735), wrote poems, dramatic pieces, essays, and minor historical treatises.

**Gray**, Thomas (p. 20, l. 12), wrote *The Progress of Poesy* and *The Bard*, and other so-called Pindaric Odes in imitation of the poetry of the classical age (1716-1771).

**Grecian, The** (p. 47, l. 15), a coffee-house in Devereux Street in the Strand, the oldest in London, was the rendezvous of the learned Templars.

**Grub Street** (p. 39, l. 17), a London street existing still, but known as Milton Street, in the parish of St. Giles, Cripplegate. Johnson explains it "as the name of a street in London much inhabited by writers of small histories, dictionaries, and temporary poems."

**Guardian**, The (p. 18, l. 4), a publication edited by Steele; beginning on 12th March, 1713, it appeared daily, price one penny, and extended to 175 numbers. Steele wrote 82 papers and Addison 53. Addison's first paper was No. 67, and his letters from Blois appear in Nos. 101 and 104.

**Gwynn, Nell** (p. 80, l. 4), was at first an orange girl, and at one time gained her bread by singing from tavern to tavern; subsequently she became the mistress of King Charles II.

**Hale**, Sir Matthew (p. 52, l. 23), the celebrated Chief Justice of the King's Bench in the reign of Charles II.; wrote several works of a moral and religious character, e.g. *Contemplations, Moral and Divine*; and *The Nature of Religion*.

**Halifax** (p. 27, l. 3, etc.). (See Montague, Charles.)

**Hamilton**, Gerard (p. 46, l. 16), was elected M.P. for Petersfield in 1754, and in the following year delivered the first and almost only speech he ever made in the British Parliament, from which he derived the nickname of "Single-speech Hamilton."

**Hampton** (p. 2, l. 22), a village of Middlesex, about twelve miles south-west of London. The original palace of Hampton Court was built by Cardinal Wolsey; additions were made by Henry VIII. and Sir C. Wren. Here resided successively Henry VIII., James I., Charles I., Cromwell, William III., Anne, and lastly George II.

**Hannibal** (p. 8, l. 19), the great Carthaginian, the terror of Rome, and one of the greatest generals the world has seen (B.C. 247-183).

**Harley**, Robert (p. 37, l. 17), was Secretary of State in 1708, but was compelled to resign by Marlborough. He returned to office with the Tories as Chancellor of the Exchequer in 1710, and the Queen created him Earl of Oxford and Mortimer and Lord High Treasurer. He retained this office till

a few days before the death of Queen Anne in 1714. After the accession of George I., he was impeached by the Whigs and committed to the Tower for two years, then after a public trial he was acquitted. After this he retired wholly from public business.

**Haymarket**, The (p. 31, l. 11), a street between Pall Mall and Piccadilly; it took its name from the market for hay and straw held there from Elizabeth's time to the beginning of last century.

**Heathcote**, Sir Gilbert (p. 62, l. 9), was one of the founders of the Bank of England. He was M.P. for London in 1700-1710. He held many municipal appointments, and in 1710 was Lord Mayor of London. He was a staunch Whig, and used his influence with merchants of London in support of Godolphin's Administration.

**Hedges**, Sir Charles (p. 37, l. 12), was Secretary of State in 1700 under William III. and again in 1702 under Anne. It was he that drew up the much-detested Act of Abjuration. The Tories made him Secretary of State; the Whigs prevailed on Queen Anne to dismiss him from that office in 1706.

**Herculaneum** (p. 24, l. 13), a town of Campania, on the sea coast between Naples and Pompeii, about five miles from Vesuvius, was buried by an eruption of that Mountain, Aug. 79, under cinders, scoriae, and lava, and remained so till 1748; its position was discovered in 1711.

**Herder**, Johann Gottfried von (p. 73, l. 36), a distinguished German author of great erudition (1744-1803). He studied science, theology, philosophy, philology, natural and civil history, and politics. He was an intimate friend of Goethe, on whom he had a decided influence.

**Herodotus** (p. 9, l. 28), a Greek historian (B.C. 484-405 about) and the father of history, was born at Halicarnassus; he travelled much in Europe, Asia, and Africa, and probably wrote his history, at an advanced age, at Thurii in Italy.

**Hill**, Aaron (p. 77, l. 9), was satirized by Pope in *Dunciad*, ii. 295, etc. A note was appended applying the lines to Hill. Hill replied with a satire entitled *Tineful Alexis*; he also wrote a note to Pope complaining of the passage in the *Dunciad*. Pope might have answered that the lines on the whole were complimentary, more complimentary perhaps than true; but with his usual love of lying Pope shuffled and said that he was not responsible for the notes, that "he would use his influence with the editors of the *Dunciad* to get the notes altered, etc., etc." Hill was pacified by Pope's "pretty genteel equivocation."

**Hobbes**, Thomas (p. 18, l. 15), a philosopher (1588-1679), published several works on politics and ethics, the most famous of which is *Leviathan*.

**Holland House** (p. 80, l. 2), an Elizabethan mansion in Kensington, was formerly the manor house of Abbot's Kensington. Built in 1607 for Sir Walter Cope, it descended to his son-in-law, Henry Rich, first Earl of Holland, whence it was named Holland House.

**Homer** (p. 32, l. 13), the first great poet of Greece, lived about 900 B.C.; to him are attributed the two epics, the *Iliad* and the *Odyssey*.

**Hoole**, John (p. 12, l. 16), a translator of Tasso and Ariosto (1727-1803). Macaulay takes Hoole's translations as typical specimens of the smooth decasyllable couplets of Pope's imitators. Scott writes: "Mr. Hoole, the translator of Tasso and Ariosto, and in that capacity a noble translator of gold into lead . . . did exactly so many couplets day by day, neither more nor less; and habit had made it light to him, however heavy it might seem to the reader."

**Horace** (p. 8, l. 32), the most versatile of the Latin poets, wrote Odes, Satires, Epodes, Epistles, and the *Ars Poetica* (65-8 B.C.).

**Hough**, John (p. 18, l. 11), the distinguished President of Magdalen College, Oxford, who was expelled by James II. and the Chancellor, Judge Jeffreys, from his post, was subsequently made Bishop of Oxford, whence he was removed to Lichfield and next to Worcester, where he died, honoured for his patriotism, piety, and munificence (1651-1743).

**Hudibras** (p. 49, l. 9), a satire on the Puritans by Samuel Butler.

**Hume**, David (p. 74, l. 2), historian, philosopher, and miscellaneous writer, wrote a *Treatise of Human Nature*; *Essays—Moral, Political, and Literary*; and a *History of England*.

**Hume**, Joseph (p. 82, l. 3), an eminent statesman (1777-1835), who "became the self-elected guardian of the public purse, notwithstanding every abuse of the public money, by challenging and bringing to a direct vote every single item of public expenditure . . . the whole army of place-hunters and jobbers found in him their most indefatigable and inexorable foe" (*Encyclopaedia Britannica*).

**Hurd**, Richard, D.D. (p. 42, l. 31), successively Bishop of Lichfield, and Coventry, and Worcester; edited in 1788 the works of William Warburton, Bishop of Gloucester. Hurd was full of adulation for his brother bishop.

**Iliad**, The (p. 70, l. 10), the epic of Homer, in which he describes the Trojan War, and the exploits of Achilles, Ajax, Menelaus, Diomed, Hector, and others.

**Ireland**, William Henry (p. 9, l. 17), wrote a play in blank verse entitled *Vortigern and Rowena*, pretending that it was Shakespeare's autograph. Sheridan produced *Vortigern* at Drury Lane on 2nd April, 1796: it was simply laughed off the stage, and the forgery was afterwards admitted.

**Ironside**, Nestor (p. 61, l. 9), the name assumed by Steele when, in the character of an astrologer, he started the *Guardian*.

**Jack Pudding** (p. 50, l. 22), a buffoon that performs such tricks as swallowing yards of black-pudding, etc. The word is compounded of Jack and pudding, just as a stage buffoon is called in French *Jean-potage* (John-soup) and in German *Hans-wurst* (John-sausage).

**Jenyns**, Soame (p. 52, l. 20), a poet and miscellaneous writer (1704-1787), was the author of *The Art of Dancing*, a poem; *A Free Inquiry into the Nature and Origin of Evil*, etc.

**Jersey**, Lord (p. 29, l. 17), one of the extreme Tories, was dismissed from the Council along with Lord Nottingham in 1704.

**Jerusalem Chamber**, The (p. 87, l. 19), was the withdrawing room belonging to the Abbot's house at Westminster; it belongs to the Deanery still. Probably it received its name from the subjects of the tapestries or paintings with which it was decorated.

**Johnson**, Dr. Samuel (p. 19, l. 3), lexicographer, biographer, dramatist, poet, novelist, and essayist (1709-1784), published *London, Irene, Dictionary of the English Language*, *Rasselas, Lives of the Poets*.

**Jonathan's** (p. 62, l. 12), a coffee-house in Cornhill, where the Stock Exchange was originally held, was the great scene of action in the South Sea Bubble of 1720.

**Jonson**, Ben (p. 12, l. 16), wrote dramas, masques, poems, and miscellaneous prose (1573-1637), of which the following are some of the best known: *Every Man in his Humour*; *Every Man out of his Humour*, *Sejanus, Alchemist*, *Catiline*.

**Juba** (p. 61, l. 36), prince of Numidia, one of the characters in *Cato*.

**Juvenal** (p. 8, l. 32), the great Roman satirist, flourished about 70 to 100 A.D.

**Kit Cat Club** (p. 17, l. 8) is supposed to have derived its name from Christopher Katt, a pastry cook, who kept the house where they dined, and excelled in making mutton pies, which always formed part of their bill of fare. The Society consisted of 39 distinguished noblemen and gentlemen, zealously attached to the House of Hanover, who met at first (about 1700) in an obscure house in Shire Lane.

**Kneller**, Sir Godfrey (p. 49, l. 6), was an eminent portrait painter (1648-1723), patronized by each of his sovereigns in turn.

**La Bruyere**, John de (p. 59, l. 16), a French writer (1644-1696), whom Bossuet employed as a teacher of history to the Duke of Burgundy. His *Characters in the Manner of Theophrastus* were drawn from real persons, and exposed the prevailing follies of the time.

**Laputan flapper** (p. 2, l. 7). Laputa was the flying island inhabited by scientific quacks, and visited by Gulliver in his "travels." These dreamy philosophers were so absorbed in the speculations that they employed attendants called "flappers," to flap them on the mouth and ears with a blown bladder when their attention was to be called off from "high things" to vulgar mundane matters.

**Leicester Square** (p. 18, l. 31), in the west end of London. In 1760 Sir Joshua Reynolds took a 47 years' lease of No. 47.

**Lessing**, Gotthold Ephraim (p. 18, l. 33), an eminent German poet, biographer, archaeologist, and dramatist. His *Letters on Literature* contributed to improve the taste of his countrymen. The tragedy *Emilia Galotti* is one of his most famous works.

**Lewis the Fourteenth** (p. 17, l. 12). The vices of this king of France were vanity, revenge, ambition, and perfidy; his policy was the aggrandizement of France at the expense of his neighbours; in gratifying this ambition he was absolutely without scruple; his despotism, misgovernment, and persecution of the Huguenots sowed the seeds of the Revolution.

**Ligurian coast** (p. 22, l. 4), on the north-west of Italy. It enjoys the mildest climate in the north of Italy, and one of the best on the Mediterranean.

**Lilliput, voyage to** (p. 10, l. 32), one of the incidents of Gulliver's travels. Lilliput was the country of the pygmies, called Lilliputians, to whom Gulliver was a giant.

**Livy** (p. 8, l. 21) lived B.C. 59-A.D. 17, a distinguished Roman historian.

**Lizards, The Miss** (p. 61, l. 10), the daughters of Lady Lizard described in the *Guardian*. The Misses Lizard would have been more correct, less colloquial.

**Lounger, The** (p. 51, l. 2), a weekly periodical edited by Henry Mackenzie the novelist, and published in Edinburgh from February 5, 1785, to January 6, 1787.

**Lucan** (p. 8, l. 27), a Roman poet (A.D. 39-65); his only extant work is the *Pharsalia*.

**Lucian** (p. 59, l. 13) was born probably about A.D. 120 at Samosata, the capital of Commagene in Syria. He spent much of his time travelling in Greece, Italy, and Gaul. His principal works were : *The Dialogues of the Gods*, *Timon*, *Dialogues of the Dead*, and *Charon*. His *Auction of Lives*, *Auctio Vitarum*, or Sale of the Philosophers, is an attack upon the ancient philosophers ; the heads of the different sects are put up for sale, Hermes being the auctioneer.

**Lucretius** (p. 7, l. 3), a Roman philosophical poet, author of *De Rerum Natura* (about b.c. 95-51).

**Lycia** (p. 32, l. 24), a country of Asia Minor between Caria and Pamphylyia.

**Lycidas** (p. 80, l. 28) is the name under which Milton bewails and eulogizes his friend and fellow-student Edward King. In the vacation of 1637 King sailed from Chester on a visit to his friends in Ireland, and was wrecked in St. George's Channel off the Welsh coast and drowned.

**Machiavelli** (p. 35, l. 32), Nicolo di Bernardo dei (1469-1527), was for many years Secretary of the Republic of Florence, and distinguished for his political, historical, and other writings : his best known work is *Il Principe* (the Prince).

**Machinæ gesticulantes** (p. 20, l. 35). Anglice, a puppet show ; one of Addison's Latin poems.

**Mackintosh**, Sir James (p. 68, l. 8), statesman, historian, and miscellaneous writer (1765-1832), wrote *The Regency Question*, a *History of England*, a *History of the Revolution in England in 1688*, *Life of Sir Thomas More*, and other works.

**Macready** (p. 61, l. 36), a celebrated actor and manager of Covent Garden and Drury Lane Theatres (1793-1873).

**Malbranche**, or Malebranche, Nicholas (p. 18, l. 12), an earnest student of Descartes, whose philosophy he adopted and sought to explain in the interests of theology : his system was received with great favour by those who desired to hold fast both to Descartes and to the Church (1638-1715).

**Malmsbury**, or Malmesbury (p. 37, l. 33), a municipal borough (till 1885) and market town in north-west division of Wiltshire. Addison was one of its representatives in 1708.

**Mamelukes** (p. 32, l. 34), a body of Egyptian soldiers ; they were so powerful that the Sultans of Egypt were chosen from their ranks from 1254-1517.

**Manchester**, Charles, Earl of (p. 17, l. 3), succeeded Lord Jersey as ambassador-extraordinary at the Court of France in 1699, to watch and, as far as possible, counteract the intrigues of the court of St. Germain. On the death of James II., and the recognition of the Pretender by Louis XIV., he

was recalled in September 1701 ; he was subsequently made Secretary of State.

**Manilius** (p. 8, l. 12), a Roman poet of uncertain date, conjectured to have lived in the time of Augustus ; he wrote an astrological poem entitled *Astronomia*.

**Marcia** (p. 62, l. 1), daughter to Cato.

**Marlborough**, Duchess of (p. 37, l. 20), was all-powerful at the accession of Queen Anne, but was supplanted by Abigail Hill in 1710, and compelled to give up her offices (1660-1744).

**Marlborough**, Captain General (p. 28, l. 20). At the close of William III.'s reign the Duke of Marlborough had the command of the English forces in Holland, and was appointed ambassador extraordinary to the States-General, who chose him Captain General of their forces.

**Marli** (p. 54, l. 7), or Marly-le-Roi, a town about  $11\frac{1}{2}$  miles west of Paris, celebrated as the residence of Louis XIV.

**Martial** (p. 36, l. 2), a Roman poet (about 41-104), wrote fourteen books of *Epigrammata* ; he was the friend of Juvenal, Quintilian, the younger Pliny, and the Emperor Domitian.

**Marvel**, Andrew (p. 12, l. 14), was made in 1657 Assistant to Milton, who was then Latin Secretary to the Protector. He was a Member of Parliament, but also a political satirist and a poet.

**Massillon**, Jean Baptiste (p. 59, l. 21), a famous French preacher, was appointed Bishop of Clermont in 1717. Louis XIV. once said to him, "Father, when I hear other preachers I go away much pleased with them ; but when I hear you I go away much displeased with myself" (1663-1742).

**Medici**, Lorenzo de (p. 35, l. 31), surnamed "il Magnifico," was a great patron of literature, and wrote sonnets, canzoni, and lyric pieces in Italian entitled *Stanze Bellissime, Rime Sacre, Poesie scelte*, etc. (1448-1492).

**Menander** (p. 49, l. 3), an Athenian, the most distinguished poet of the New Comedy ; wrote upwards of 100 comedies, of which only fragments are extant.

**Mephistopheles** (p. 51, l. 19), a devil in Goethe's *Faust*, next in rank to Satan : his character is that of a sneering, jeering, leering tempter.

**Metamorphoses** (p. 8, l. 2), one of the poems of Ovid.

**Milan** (p. 22, l. 24), a city in North Italy. The chief object of interest is the cathedral, a Gothic edifice of white marble, founded by Count Gian Galeazzo Visconti in 1386, and completed in 1805.

**Milton** (p. 7, l. 10), the poet, was perhaps the most accomplished Latin scholar of his day, and was Latin Secretary to Cromwell.

**Mirror**, The (p. 51, l. 1), a literary paper, published on Tuesdays and Fridays in Edinburgh, from January 23, 1779, to May 27, 1780; it was edited by Henry Mackenzie, the novelist.

**Misenus** (p. 25, l. 6) was the companion and trumpeter of the Trojan Aeneas; he was drowned and buried at Misenum, a promontory in Campania south of Cumae, said to be named after him (*Aen.*, vi. 162).

**Mohawks** (p. 58, l. 15), or Mohocks, a set of ruffians that infested the streets of London, and "made night hideous" by their lawless conduct.

**Montague**, Charles (p. 11, l. 20), was a poet and a patron of poets (1661-1715); he wrote *Verses on the Death of King Charles II.*, and in partnership with Prior, *The Country Mouse and the City Mouse*. He was Chancellor of the Exchequer (1694), First Commissioner of the Treasury, and one of the Lords Justices (1698), Auditor of the Exchequer (1699), and was raised to the peerage as Earl of Halifax in 1700. He was impeached in 1701 on charges of corruption and also of advising and promoting the Partition Treaty. But the House of Lords dismissed the impeachment for want of prosecution. Addison accompanied him to the Court of Hanover in 1705.

**Montague**, Mary (p. 40, l. 29), or Lady Mary Wortley Montague (1690-1762), was the daughter of the Duke of Kingston, and celebrated, even from her childhood, as Lady Mary Pierrepont, for her beauty and intellect: as a clever and beautiful child she was the pet and darling of the accomplished Whig society of the day, and a toast of the Kit Cat Club when she was only eight years old. She married Mr. Edward Wortley Montague, whom she accompanied on his embassy to the court of Constantinople. She wrote letters, poems, and essays; she was the most brilliant letter-writer of this period.

**Mourad Bey** (p. 32, l. 35), sometimes called the Egyptian Fabius, was regarded by Napoleon as the bravest, most active, and most dangerous of his enemies in Egypt. He distinguished himself at the battle of the Pyramids, and in several other engagements with Napoleon's generals in the Egyptian campaign of 1798-9. He died of the plague in 1801.

**Ned Softly** (p. 53, l. 2), a very pretty poet and a great admirer of easy lines. (See *Tatler*, No. 163.)

**Nemesis** (p. 40, l. 21), a Greek goddess, who measured out to mortals happiness and misery: in the Attic tragedians she appears as the goddess of Retribution, who brings down all immoderate good fortune and checks the presumption that attends it.

**Nero, Claudius** (p. 33, l. 15), one of the Consuls that defeated Hasdrubal at the Metaurus, b.c. 207.

Newdigate prize (p. 12, l. 29), for English verse, open to Under-graduate members of the University of Oxford; it was founded by Sir Rodger Newdigate.

Newton, Sir Isaac (p. 18, l. 14), natural philosopher, mathematician, astronomer, Member of Parliament, and Warden of the Mint (1642-1727). His discovery of the law of gravitation revolutionized the whole study of science.

Norris, Henry (p. 85, l. 13), an English comedian (died about 1733). He had an odd squeaking voice, and was called "Jubilee Dicky" from his successful impersonation of Dicky in *The Trip to the Jubilee*.

Nottingham, Lord (p. 29, l. 17), was the leader of the extreme Tories that quitted office in 1704, leaving Marlborough to replace them by Tories of a more moderate stamp—Robert Harley, Henry St. John, and others.

October Club (p. 62, l. 24), consisted of 150 Tory squires, Members of Parliament, who met at the Bell Tavern in King Street, Westminster, and nourished their patriotism with October ale.

Oldham, James (p. 12, l. 15), a poet, patronized by the Earls of Rochester and Dorset, Sir Charles Sedley, and other wits (1653-1683). His satires won for him the name of the English Juvenal.

Old Whig (p. 84, l. 17), a political pamphlet in which Addison answered *The Plebeian*, Steele's pamphlet against the Peerage Bill. The *Old Whig* was published on March 19th and April 2nd, 1719.

Ostia (p. 25, l. 12), a seaport town in Latium, at the mouth of the Tiber.

Ovid (p. 8, l. 3), Roman elegiac poet (B.C. 43-A.D. 18).

Pæstum (p. 24, l. 14), a city of Lucania, formerly called Posidonia, celebrated for its temples, which are of Doric origin, but were overlooked and lost to the world from the days of Robert Guiscard, the Norman invader, till about 1750, when they were discovered accidentally by an artist.

Palmerston, Lord (p. 68, l. 23), was leader of the Whigs, and Premier from Feb. 1855 to Feb. 1858.

Pansophie (p. 50, l. 30), probably a name coined by Coyer, as Panurge was by Rabelais.

Pantheon (p. 23, l. 30), a temple to All the Gods, is the most perfect specimen of ancient art in existence.

Parnell, Thomas (p. 3, l. 10), a poet, and intimate friend of Swift, Addison, Steele, and others (1679-1718), author of *The Hermit*.

Partridge (p. 47, l. 36), an almanac-maker, who pretended to foretell the future.

**Peel**, Sir Robert (p. 68, l. 22), was the leader of the Tories, and Prime Minister from Nov. 1834 to April 1835; and again from Sept. 1841 to June 1846.

**Pentheus** (p. 8, l. 2), in Greek legend is said to have seen from a tree the revelry of the Bacchantes; he was discovered by the revellers and torn in pieces.

**Petrarch** (p. 35, l. 31). His Italian name was Francesco Petrarca; he was crowned poet laureate in 1341.

**Phalaris** (p. 10, l. 21) was a legendary tyrant of Sicily; his name had become proverbial for horrible cruelty as early as about 500 B.C. *The Epistles of Phalaris* are a collection of 148 letters—many of them only a few lines long—written in Attic Greek of that artificial kind which begins to appear about the time of Augustus. They are mentioned for the first time by a Greek writer, Stobaeus, who flourished about 480 A.D. Bentley proves beyond dispute in his *Dissertation* that these letters are spurious, and could not have been written by Phalaris. It is only fair to Boyle to point out that it was not he, but Sir Wm. Temple, that had asserted the genuineness of these letters; Boyle, on the contrary, expressed his doubt about them, but owned that he was “afraid of being undeceived.”

**Philip V.** of Spain (p. 21, l. 21, etc.). Charles II. died in 1700 without issue; he willed his crown to Philip, Duke of Anjou, the younger son of Lewis the Dauphin, and grandson of Lewis XIV. of France. At the end of the war of the Spanish succession, Philip was left king as Philip V. of Spain.

**Philippeaux** (p. 17, l. 30), an Abbé who supplied Joseph Spence with information concerning Addison's life at Blois.

**Phillips**, John (p. 33, l. 27), author of the *Splendid Shilling*, a mock heroic poem in imitation of the verse of *Paradise Lost*, 1701; he published *Blenheim, a Poem* in 1705 (from which Macaulay quotes an extract).

**Phillips**, Ambrose (p. 43, l. 17), poet and dramatist (1671-1749), published *Pastorals* (ridiculed by Pope, who nicknamed him “Namby Pamby”), *Persian Tales*, *The Distrest Mother*, He was also editor for some time of the *Freethinker*.

**Pickwick**, Mr. Samuel (p. 47, l. 34), the hero of the novel by Charles Dickens, published in 1836, entitled *The Posthumous Papers of the Pickwick Club*.

**Pindar** (p. 8, l. 30), the great lyric poet of Greece (about B.C. 522-442).

**Pitt**, Mr. (p. 39, l. 10), the younger son of the Earl of Chatham, was the most prominent statesman of England from 1783 till his death in 1806. Macaulay has written an admirable life of him.

**Plebeian**, The (p. 84, l. 15), a political pamphlet published by Steele, March 14th, 29th, and 30th, 1719, against the Peerage Bill of Sunderland.

**Plutarch** (p. 8, l. 23), the biographer and philosopher, was studying philosophy as a young man in A.D. 66. His great work is *Parallel Lives* of Greeks and Romans, arranged in pairs; each pair contains a Greek and a Roman, e.g. Theseus and Romulus, Pericles and Q. Fabius Maximus, Alexander and Caesar.

**Poet's Corner** (p. 88, l. 23), a part of the south transept of Westminster Abbey in which are monuments to Chaucer, Spenser, Shakespeare, Milton, Dryden, Goldsmith, and other poets.

**Political Upholsterer**, The (p. 53, l. 2), "the greatest newsmonger in our quarter, etc." (See *Tatler*, No. 155.)

**Pollio**, C. Asinius (p. 19, l. 30), was of obscure origin, but rose to the rank of Consul (B.C. 40). He won distinction both as an orator and as a historian of his own times. He wrote a Grecian history and Greek tragedies, and founded a public library at Rome.

**Polybius** (p. 8, l. 20) flourished about B.C. 204-122. He wrote a *History*, beginning with the second Punic War.

**Pompeii** (p. 24, l. 12), at the foot of Vesuvius, was buried by an eruption of that mountain 23rd to 26th August, 79, under cinders, scoriae, and lava. Since 1860 the greater part of Pompeii has been uncovered, whence it appears that it was enclosed by walls, entered by several gates, and had streets paved with lava, terraced houses of two or three storeys, with shops and shop-signs still plainly visible, theatres, temples, baths, a street of the tombs, a forum, prisons, and other public buildings.

**Pope**, Alexander (p. 12, l. 5, etc.), was born in 1688; he wrote his *Ode on Solitude* and *Pastorals* while still in his teens, 1709; *Essay on Criticism*, 1711; *Rape of the Lock* in 1712; *Prologue to Cato*, 1713. His other chief works were translations of Homer's *Iliad* and *Odyssey*, the *Dunciad*, and *Essay on Man* (1688-1744).

**Posilipo** (p. 24, l. 23), a tunnel or grotto, the entry to which is near the tomb of Virgil.

**Pretender**, The (p. 54, l. 8). James Francis Edward Stuart, son of James II. and Mary of Modena, was born in 1688, the year of the Glorious Revolution. Louis XIV. promised the exiled James upon his death-bed to recognize this young prince as King of England.

**Prior**, Matthew (p. 26, l. 36), poet and wit (1664-1721), published (with Mr. Montague, afterwards Lord Halifax) *The City Mouse and Country Mouse* in 1687, and the *Carmen Seculare*

in 1700. Thackeray, in his *English Humorists*, says: "Prior's seem to me among the easiest, the richest, the most charmingly humorous of the English lyrical poems."

**Prudentius** (p. 7, l. 4), the earliest of the Christian poets of any celebrity, was born A.D. 348.

**Pry, Mr. Paul** (p. 47, l. 34), the hero of a comedy by John Poole, is described as "one of those idle, meddling fellows who, having no employment themselves, are perpetually interfering in other people's affairs."

**Puck** (p. 51, l. 20), or Robin Goodfellow, the merry, mischievous sprite that plays a prominent part in Shakespeare's play, *A Midsummer Night's Dream*.

**Pulteney**, William (p. 39, l. 11), began Parliamentary life as a zealous Whig, but was bitterly offended when, on the resignation of Carteret, Walpole neglected his claims and made Newcastle Secretary of State. He then went into violent opposition, and joined Bolingbroke in conducting a paper called *The Craftsman*, which for years contained the bitterest and ablest attacks on Walpole (1682-1764).

**Racine**, John (p. 17, l. 17), a celebrated French poet and tragedian, wrote *Andromaque*, *Athalie*, and other works.

**Rape of the Lock** (p. 64, l. 34), a mock-heroic poem by Pope, describing how Lord Petre stole a lock of hair from Miss Fervor, was published in 1712.

**Rasselas**, Prince of Abyssinia (p. 14, l. 19), is the hero and title of a tale by Johnson, published in 1759. Chapter vi. contains a dissertation on the art of flying.

**Ravenna** (p. 36, l. 4), a city of Italy, formerly capital of the Romagna, in a marshy plain on the Montone, five miles from its port on the Adriatic.

**Reader, The** (p. 72, l. 24), was a short-lived paper begun by Steele in April, 1714, and dropped in May. Addison contributed two papers, viz. April 16, 1714, and May 28, 1714.

**Restoration, The** (p. 4, l. 13), of the Monarchy in the person of Charles II. took place in 1660.

**Revolution, The** (p. 4, l. 32), took place in 1688, when James II. fled and abdicated in favour of William of Orange.

**Reynolds**, Sir Joshua (p. 18, l. 32), the greatest English portrait painter and first president of the Royal Academy (1723-1792). His house was the rendezvous of all the distinguished literary men of his time, e.g. Johnson, Boswell, Garrick, Burke, Goldsmith, Wharton, Burnet, and others.

**Rhætian Alps** (p. 26, l. 9), or the Tyrolese Alps, from the St. Gothard to the Orteler by the Pass of Stalvio.

**Rich**, The House of (p. 82, l. 27), the house of Warwick. Rich was at one time the family name of Warwick: in 1640 Robert Rich, Earl of Warwick, received from Witherings the patent of Postmaster.

**Richardson**, Samuel (p. 58, l. 7), the novelist (1689-1761), was by trade a printer, and through the influence of Mr. Onslow, the Speaker, obtained the printing of the *Journals of the House of Commons*. He was nearly fifty years of age before he won fame as the writer of *Pamela* in 1740; *Clarissa Harlowe* followed in 1749, and *Sir Charles Grandison* in 1753.

**Rimini** (p. 36, l. 5), the ancient Ariminum, a seaport city of central Italy, thirty-one miles south of Ravenna.

**Robertson**, Dr. (p. 20, l. 7), a Scotch divine and historian (1721-1793), wrote a *History of Scotland during the reigns of Queen Mary and King James VI*, *History of the reign of Emperor Charles V*, and *History of America*. He was an intimate friend of David Hume and Dr. Johnson.

**Rochester**, John Wilmot, Earl of (p. 12, l. 14), was a successful sailor, an accomplished courtier, and profligate poet.

**Rosamond**, The Opera of (p. 36, l. 19), one of Addison's works, was "inscribed to her Grace the Duchess of Marlborough"; it was written while Addison was Under-Secretary to Sir Charles Hedges and the Earl of Sunderland (1706).

**Rosicrucian Mythology** (p. 72, l. 36). The Rosicrucians, a sect of mystical philosophers, who appeared in Germany in the fourteenth century and again early in the seventeenth century, occasioned much controversy. They swore fidelity, promised secrecy, and wrote hieroglyphically, and affirmed that the ancient philosophers of Egypt, the Chaldeans, Magi of Persia, and Gymnosopists of the Indies taught the same doctrine. The *Comte de Gabalis*, which furnished Pope with the machinery of the *Rape of the Lock*, was the work of a professed Rosicrucian.

**Rowe**, Nicholas (p. 36, l. 26), poet laureate and dramatist (1673-1718), wrote *Jane Shore* and other plays, and translated Lucan's *Pharsalia*.

**Rubicon** (p. 8, l. 22), a small river in Italy falling into the Adriatic, a little north of Ariminum; in the Republican period it formed the boundary between Gallia Cisalpina and Italy proper. Caesar's crossing this river at the head of his army was practically a declaration of war against the Republic.

**Russell**, Lord John (p. 68, l. 22), was leader of the Whigs, and Prime Minister from 1846 to 1852; the chief work of his ministry was the carrying out of the policy of free trade into every department of British commerce.

**Rutulians** (p. 35, l. 12) were an inconsiderable people on the W. coast of Latium and were originally distinct from the Latini, though they formed subsequently a part of that nation. Their chief city was Ardea, where King Turnus resided.

**Ryswick**, The Peace of (p. 16, l. 78), was concluded between England, France, Spain, and Holland, and signed by their representatives on 20th September, and by the Emperor of Germany on 30th October, 1697.

**Sacheverell**, Henry (p. 37, l. 27), an English clergyman, who was impeached in 1710 for some High Tory Sermons preached at Derby and at St. Paul's. He attacked the Revolution, maintaining that resistance to the king was never justifiable, and declaring that the Church was in danger even in her Majesty's reign. He alluded to Godolphin under the name of "Volpone" or "the Fox." He was condemned by the House of Lords and suspended from preaching for three years. The lightness of his sentence was regarded as a triumph by his party.

**Salvator**, Rosa (p. 24, l. 18), an eminent Italian painter (1615-1673), excelled in painting combats, sea pieces, and landscapes of romantic scenery with banditti. There is a landscape by him in the National Gallery.

**St. James's** (p. 54, l. 8), the only London palace of our sovereigns from the time of the fire at Whitehall, in the reign of William III., to the occupation of Buckingham Palace by Queen Victoria.

**St. James's** coffee-house (p. 57, l. 22) in St. James's Street was the haunt of statesmen and men of fashion. The Whigs resorted to St. James's, the Tories to the Cocoa-Tree.

**St. John**, Henry (p. 39, l. 25), after a brilliant career at Oxford, entered Parliament as a Tory in 1701, and soon became a prominent figure in his party. In course of time he became Secretary at War and Foreign Secretary and received the title of Viscount Bolingbroke. He was a Jacobite, and on the accession of the Hanoverians he was dismissed from office and fled to France. He was not only a statesman and orator, but also a philosopher.

**St. Paul's** in Covent Garden (p. 41, l. 31). This church was built about the year 1633 by Inigo Jones at the expense of Francis, the fourth Earl of Bedford. Here were buried Robert Carr, Earl of Somerset, the favourite of James I.; Sir Peter Lely, the portrait painter; Samuel Butler, the author of *Hudibras*; and other noted characters.

**St. Peter's** (p. 23, l. 30). The cathedral on the Vatican was begun in the reign of Constantine the Great (first half of the fourth century), but was entirely reconstructed from

designs by Bramante, Michel Angelo, and Maderna, between 1506 and 1626.

**San Marino** (p. 23, l. 18). This little Republic, one of the smallest and most ancient states in Europe, is in the N.E. of Italy about half way between the Duchy of Tuscany and the Gulf of Venice, and comprises a single mountain about nine miles south-west of Rimini. Addison wrote, "Nothing, indeed, can be a greater instance of the natural love that mankind has for liberty and of their aversion to an arbitrary government, than such a savage mountain covered with people, and the Campania of Rome, which lies in the same country, almost destitute of inhabitants."

**Sannazar** (p. 20, l. 19), or Sannazaro, Jacopo (1458-1530), an eminent Italian and Latin poet. His most celebrated work is *Arcadia*; his Latin poems consist of eclogues, elegies, epigrams, and a sacred poem, *De partu Virginis*.

**Saul** (p. 64, l. 4), a tragedy by Alfieri.

**Savage**, Richard (p. 44, l. 15), poet and dramatist, noted for his genius, irregular and dissipated life, and consequent misery and privation (1698-1743). He was the author of *Love in a Veil*, *The Wanderer*, *Sir Thomas Overbury*, and other works.

**Savona** (p. 22, l. 15), a seaport and city twenty-two miles west by south of Genoa. Its cathedral dates from the seventeenth century.

**Scamander** (p. 32, l. 25), a river of Troas.

**Scherezade** (p. 59, l. 14), or Scheherezade, was the daughter of the Grand Vizier of the Indies. The sultan Schahriah, having discovered the infidelity of his sultana, resolved to marry a fresh wife every night and have her strangled at daybreak. Scheherazade entreated to become his wife, and amused him with tales for a thousand and one nights so well that he revoked his cruel desire, bestowed his affection on his amiable and talented wife, and called her "the liberator of her sex."

**Schiller**, Frederick (p. 64, l. 1), a celebrated German poet and dramatist (1759-1805). "The productions of his manhood" are *Wallenstein*, *Mary Stuart*, *The Maid of Orleans*, *The Bride of Messina*, and *William Tell*.

**Seatonian prize** (p. 11, l. 30), a prize in the University of Cambridge founded by Rev. Thomas Seaton, M.A., Fellow of Clare College, to be given yearly to that Master of Arts who shall write the best English poem on a sacred subject.

**Sempronius** (p. 61, l. 28), a senator, one of the characters in *Cato*, rants insincerely about liberty.

**Seraphim** (p. 51, l. 21), an order of celestial beings whom Isaia beheld in vision standing above Jehovah as He sat upon His throne (Is. vi. 2).

**Settlement**, Act of (p. 29, l. 33), was passed in 1701, and excluded Roman Catholics from the throne of England.

**Shaw**, the Life-Guardsman (p. 32, l. 32). Jack Shaw (1789-1815) was a prize-fighter of great stature and strength, who enlisted in the Life-Guards. He lost his life at Waterloo after having performed prodigies of valour. He is said to have killed in that battle eight or ten Frenchmen with his own hand.

**Shrewsbury**, Duke of, etc. (p. 25, l. 28). Charles Talbot, Earl of (afterwards Duke of) Shrewsbury, entered into a secret engagement with the Jacobites in 1690: this treasonous intrigue was disclosed in 1696 by Fenwick's confession. Shrewsbury was forgiven by the King, but nevertheless he retired from public life, first to the wolds of Gloucestershire and afterwards to Italy.

**Sicamber** (p. 20, l. 31). The Sicambri or Sygambri were a German tribe on the Rhine.

**Sidonius Apollinaris** (p. 35, l. 36), author of *Carmina* and *Epistolarum Libri IX.*, was bishop of Clermont in Auvergne in 472.

**Sienna** (p. 25, l. 25) is a city of Tuscany, thirty-one miles south of Florence; its cathedral is one of the masterpieces of Gothic architecture.

**Silius Italicus** (p. 8, l. 22), a Roman poet (A.D. 25-97): his chief work is *Punica*, giving an account of the second Punic War from the capture of Saguntum to the triumph of Scipio Africanus.

**Sir Gibby** (p. 62, l. 33), Sir Gilbert Heathcote, governor of the Bank of England. (See Heathcote.)

**Sir Joshua** (p. 18, l. 31), *sc.* Reynolds. (See Reynolds.)

**Sir Roger** (p. 58, l. 13), *sc.* de Coverley, the old country baronet portrayed in the *Spectator*.

**Smalridge**, George (p. 53, l. 8), an excellent preacher, was made one of the Queen's chaplains in 1710. In 1714 he was promoted to the see of Bristol, and shortly afterwards was appointed Lord Almoner. Addison characterizes him as the most candid and agreeable of Bishops. After his death his widow published his *Sixty Sermons preached on several occasions*.

**Smollett**, Tobias George (p. 58, l. 8), novelist and poet (1721-1771), wrote *The Adventures of Roderick Random*; *The Adventures of Peregrine Pickle*; *The Adventures of Ferdinand, Count Fathom: A Compleat History of England*; *The Adventures of Humphrey Clinker*, and other works.

**Socrates** (p. 82, l. 13), the great Athenian philosopher, talked, questioned, and discussed, not for pay, but from the love of truth and a sense of duty, and thus led the way to real knowledge. He wrote no book, he founded no school nor system of philosophy, but counted among his pupils Alcibiades, Critias, Xenophon, and Plato.

**Somers**, Lord Chancellor (p. 15, l. 2, etc.), was one of our greatest statesmen and also an author (1650-1716); he was one of the counsels for the Seven Bishops, 1688; he helped to prepare the Declaration of Rights; he became Solicitor General in 1689, Lord Chancellor in 1697, and was raised to the peerage as Baron Somers of Evesham, in the county of Gloucester: he was impeached by the Tories, and acquitted in 1701; was President of the Royal Society in 1702 and President of the Council for 1708-1710. In 1706 he drew up the plan for the union between England and Scotland, and was chosen by Anne as one of the Commissioners to carry it into execution. During his Chancellorship he obtained a pension of £300 for Addison, to enable his friend to travel and learn French.

**Somerville**, William (p. 81, l. 1), author of *The Chase*, was squire of Edston, Warwickshire; Allibone says of him that "he divided his time between his justiceship of the peace, his books, hounds, and bottle."

**Spanish Friar** (p. 85, l. 15), or the *Double Discovery*, produced in 1681, was written by Dryden against the Roman Catholic priesthood.

**Spectator** (p. 57, l. 1), a periodical paper, written in great part by Addison; the first number is dated Thursday, March 1, 1710-11, and the last number (No. 635), Monday, December 20, 1714.

**Sporus** (p. 65, l. 25), the name by which Pope lampoons Lord John Hervey, son of the Earl of Bristol, and author of the *Memoirs of the Reign of George II.* (See *Epistle to Dr. Arbuthnot.*)

**Spence**, Joseph (p. 17, l. 31), Professor of Poetry and Regius Professor of Modern History at Oxford, also Rector of Great Horwood, Bucks, and Prebendary of Durham, was familiar with the wits and lords of his day, and travelled on the Continent with Charles, Earl of Middleton (afterwards Duke of Dorset), and with Henry, Earl of Lincoln (afterwards Duke of Newcastle). He was a friend of Pope, and wrote an *Essay on Pope's Translation of Homer's Odyssey*; he published also *Anecdotes*, and *Characters of Books and Men* (1699-1768).

**Spring Gardens** (p. 58, l. 14), afterwards known as Vauxhall Gardens. The new Spring Gardens at Vauxhall are mentioned by Pepys, 1665, and in the *Spectator*, 1711 (No. 383),

as a place of great resort. These grounds were sold in 1859 for building purposes.

**States General** (p. 21, l. 25), the Assembly of the United Provinces which met at the Hague.

**Statius** (p. 7, l. 33), a Roman poet (A.D. 61-96).

**Steele**, Richard (p. 40, l. 35, etc.), dramatist and essayist (1671-1729), author of *The Christian Hero*; contributions to the *Tatler*, *Guardian*, and *Spectator*; and other works. He was "Governor of the Royal Company of Comedians, to which post, and to that of Surveyor of the Royal Stables at Hampton Court, and to the Commission of the Peace for Middlesex, and to the honour of knighthood, Steele had been preferred soon after the accession of George I." (Thackeray's *Humorists*). His reputation as a writer procured him also the place of Commissioner of the Stamp Office, which he resigned on being chosen M.P. for Stockbridge. But "he outlived his places, his schemes, his wife, his income, his health, and almost everything but his kind heart" (Thackeray's *Humorists*).

**Stella** (p. 40, l. 34), the poetical name bestowed by Dean Swift upon Miss Esther Johnson, whose tutor he was, and whom he married privately in 1716. Esther is perhaps akin to Gr. *στέλλη*, Lat. *Stella*, a star.

**Stepney**, George (p. 13, l. 17), acquired distinction as an envoy, and was made one of the Commissioners of Trade in 1697. He wrote several poems and translations.

**Stockbridge** (p. 66, l. 20), in Hampshire, eight miles from Winchester. It was disfranchised in 1832.

**Stockbridge**, Letters to the Bailiff of (p. 72, l. 23), a pamphlet by Steele (22nd September, 1713) entitled *The Importance of Dunkirk Considered*.

**Streatham Park** (p. 18, l. 31) was the residence of the Thrales.

**Sunderland**, Charles, Earl of (p. 29, l. 21), the third earl of that name (1675-1722), was leader of the Whigs, and with Somers, Halifax, Wharton, and Russell formed the so-called "Junto." In 1715 he became Lord Privy Seal. In 1715 he became First Lord of the Treasury, and in his ministry Addison was Secretary of State. Sunderland retained office till the South Sea crash, when, though acquitted, he was dismissed, and Walpole returned to power.

**Surface**, Mr. Joseph (p. 79, l. 8), in Sheridan's *School for Scandal*, is a consummate hypocrite, and noted for his "sentiments."

**Swift**, Jonathan (p. 10, l. 28), an Irish divine and writer (1667-1745), friend of Sir W. Temple and of the Tory leaders of the reign of Anne, conducted *The Examiner*, and wrote pamphlets in the interests of the Tories; in 1713 he became Dean of St. Patrick's. His chief works are *The Tale of a*

*Tub*, *Gulliver's Travels*, *The Drapier Letters*, *The Battle of the Books*.

**Tale of a Tub** (p. 69, l. 29). In this work Swift satirizes the corruptions of the Roman Catholic, Lutheran, and Calvinistic Churches. The somewhat irreverent drollery of his work ruined his chance of preferment in the Church, for the Archbishop of York, who had the ear of the Queen, asserted that the writer must be an infidel.

**Tallard**, Marshal (p. 33, l. 32), was the leader of the French at the Battle of Blenheim, where he was defeated and taken prisoner by Marlborough in 1704.

**Tasso**, Torquato (p. 13, l. 2), a celebrated Italian poet (1544-1595), wrote *Rinaldo*, *Aminta*, and the great epic *La Gerusalemme Liberata*, describing the first crusade.

**Tatler** (p. 41, l. 19), or *Lucubrations of Isaac Bickerstaff, Esq.*, a periodical publication started by Steele in 1709, and issued every Tuesday, Thursday, and Saturday. The first number was published on 12th April, 1709, the last number on 2nd January, 1711.

**Teazle**, Sir Peter (p. 79, l. 7), a character in Sheridan's comedy of *The School for Scandal*.

**Temple**, Sir William (p. 48, l. 29), was distinguished both as a statesman and as a writer of letters, miscellanies, and essays.

**Terence** (p. 41, l. 2), or Publius Terentius Afer (B.C. 195-159), a distinguished writer of Latin comedies.

**Theobald's** (p. 2, l. 20), a hamlet in Hertfordshire, situated on the New River, about four miles from Chipping Barnet, noted as the favourite residence of James I., who had here a magnificent seat and gardens, built originally by Lord Treasurer Burleigh.

**Theocritus** (p. 8, l. 3), a Greek pastoral poet; the fate of Pentheus is the subject of 26th idyl of Theocritus.

**Thrale**, Mrs. (p. 18, l. 32), was distinguished for her beauty and accomplishments. She was the authoress of *Anecdotes of the Late Samuel Johnson, LL.D.*, during the Last Twenty Years of his Life (1786) and *Letters to and from Dr. Johnson*. These publications are inferior in interest only to the work of Boswell. She wrote also *The Three Warnings*.

**Thundering Legion, The** (p. 9, l. 18). According to the legend, the Roman legion which overcame the Marcomanni in 179 is so called because a thunderstorm was sent in answer to the prayers of certain Christians; this storm relieved the thirst of the legion. But this is a mere legend of no historic value; the legion was so-called at least a century before the reign of Aurelius, probably because it bore on its shields or ensigns a representation of Jupiter Tonans, Jupiter the Thunderer.

**Tiber** (p. 25, l. 9), the river upon which Rome was built. Addison wrote: "Our next stage brought us to the mouth of the Tiber. . . . The season of the year, the muddiness of the stream, with the many green trees hanging over it, put me in mind of the delightful image that Virgil has given us, when Aeneas took the first view of it." Then he quotes *Aeneid*, vii. 29.

**Ticin** (p. 35, l. 36), or Tesin, is the Ticinus of the ancients, from which Ticinum (the modern Pavia) took its name: it is an outlet of the Lago Maggiore, and falls into the Po. Most Italian rivers are torrent-like, with troubled and muddy waters falling down from the mountain sides. Silius Italicus lays much stress therefore on the comparative gentleness, clearness, and transparency of the Ticinus.

**Tickell**, Thomas (p. 43, l. 21), the friend of Addison and Steele, was a poet and politician (1686-1740). He accompanied Addison to Ireland. Besides original poems he wrote a translation of the first book of the *Iliad*, and contributed papers to the *Spectator* and to the *Guardian*; he published also a collected edition of Addison's works, and an elegy on his friend.

**Tillotson**, John (p. 4, l. 34), Archbishop of Canterbury, was renowned as a parson, prelate, and preacher for his enlightened piety: his sermons were popular, and he set an excellent example of liberal charity and episcopal virtue. He was Archbishop at the time when William III. attempted to admit Dissenters in some degree to civil equality by a repeal of the Corporation Act: this attempt was fruitless, but the passing of a Toleration Act in 1689 established practically freedom of worship (1630-1694).

**Townshend**, Lord (p. 81, l. 14), was made Secretary of State at the accession of George I. in 1714; he continued in that office till he was displaced by the intrigues of Sunderland and Stanhope at the close of 1716, and he returned to the office of Secretary of State in 1721.

**Town Talk** (p. 72, l. 22), the title of a paper by Steele.

**Treatise on Medals** (p. 8, l. 33) was entitled *Dialogues upon the Usefulness of Ancient Medals, especially in relation to the Latin and Greek Poets*. Macaulay points out that not a line is quoted from any Greek writer in this pleasing work. Pope wrote *Verses Occasioned by Mr. Addison's Treatise of Medals*. The treatise was not published till 1726, about seven years after the author's death; but "the book itself was begun to be cast into form at Vienna, as appears from a letter to Mr. Stepney, then Minister at that Court, dated in November 1702" (Tickell).

**Treatises on the Evidences of Christianity** (p. 82, l. 14), a work left unfinished by Addison.

**Troy** (p. 32, l. 24), an ancient town of Phrygia, on the coast of Asia Minor.

**United Provinces** (p. 28, l. 3). The Seven Provinces of the Netherlands that revolted successfully from Philip II. of Spain, the husband of our Queen Mary, joined together and prospered under the name of the United Provinces or Holland. Their Assembly was called the States General.

**Valerius Flaccus** (p. 35, l. 35), a poet of Padua in the time of Vespasian, died about 88: his chief work is *The Argonautica*.

**Vanbrugh**, Sir John (p. 52, l. 26), was distinguished as an architect and dramatist. The most remarkable specimens of his architectural skill are Castle Howard and Blenheim. His epitaph runs thus:

“ Lie heavy on him, earth, for he  
Laid many heavy loads on thee.”

His best known comedies are *The Relapse*, *The Provoked Wife*, *The False Friend* (1666-1726).

**Versailles** (p. 17, l. 11), a city of the Department Seine-et-Oise, France, ten miles south-west of Paris. Here Louis XIV. built a palace, which was from 1680-1789 the residence of the kings of France.

**Vicar of Wakefield** (p. 59, l. 17), a novel by Oliver Goldsmith, was published in 1766.

**Vico**, John Baptist (p. 24, l. 19), was born at Naples, and became Professor of Rhetoric in that city. His principal work is entitled *Principles of a New Science*, wherein he declared that the history of mankind is regulated by laws as immutable as those which govern the material world (1668-1714).

**Victor Amadeus II.** (p. 35, l. 9) was made commander-in-chief of the Austrian troops sent against France in 1692, but was induced by bribes to go over to the side of Louis XIV.

**Vida**, Mark Jerome (p. 20, l. 19), a distinguished canon of the Romish Church, had a great talent for Latin poetry and wrote the *Christiad*; in recompense of his merit Pope Clement VII. bestowed on him the bishopric of Alba (1490-1566).

**Vincenzio Filicaja** (p. 36, l. 10), an elegant Italian poet, was patronized by Christina, Queen of Sweden. His works were chiefly patriotic sonnets and odes celebrating the deliverance of Vienna in 1683 from the Turks (1642-1707).

**Virgil** (p. 7, l. 33), the great Roman poet, wrote *Elegiacs*, *Georgics*, and *Aeneid* (B.C. 70-A.D. 19).

**Voltaire** (p. 49, l. 35), François Marie Arouet, called M. de (1694-1778), produced works in almost every branch of literature, in poetry, the drama, romance, history, philosophy, criticism, and even science. His best known works are philosophical novels (*Zadig*, *Candide*, *L'ingénue*, etc.); histories (*Siecle de Louis XIV.*, *Histoire de Charles XII.*); tragedies (*Zaire*, *Alzire*, *Mérope*, *Mahomet*, and *Rome sauvée*), and an epic poem (*Henriade*). He wrote also many letters, political epistles, and satires, and was the chief contributor and leading spirit of the *Encyclopédie*.

**Vortigern** (p. 9, l. 17), a play by Ireland; the author pretended that it was by Shakespeare. (See Ireland *supra*.)

**Vicar of Wakefield, The** (p. 59, l. 17), a novel by Oliver Goldsmith, published in 1766.

**Walcheren** (p. 55, l. 8), an island at the mouth of the Scheldt, Holland. The expedition of the British to this isle in 1809 under the command of the Earl of Chatham and Sir Richard Strachan was a signal failure; and in December Chatham was compelled to return with as many of his troops as disease and an unhealthy climate had spared. Chatham had to resign his post of Master General of the Ordnance; but the policy of the Ministers in planning the expedition was approved.

**Walpole, Horace** (p. 48, l. 33), Earl of Oxford, youngest son of Sir Robert Walpole, was an antiquary and prolific writer. His chief works are: *The Castle of Otranto*, *Memoirs of the Reyn of George III.*, and *Letters*. For a more detailed criticism of his *Letters* see Macaulay's *Essays*.

**Walpole, Sir Robert** (p. 39, l. 11), Earl of Oxford (1676-1745), was Prime Minister of England twice, first from 1715 to 1717; and when Sunderland was forced to resign after the bursting of the South Sea Bubble, Walpole was again made Premier (April 1721), and held that office, practically without a break, for twenty-one years.

**Walsh, William, M.P.** (p. 13, l. 18), wrote letters and poems, amorous and gallant (1692), also epitaphs, elegies, odes, songs. Both Dryden and Pope commend him as a critic (1663-1707 about).

**Waverley or 'Tis Sixty Years Since** (p. 73, l. 36), was Sir Walter Scott's first novel. It appeared in 1814, but the first few chapters were written in 1805, and thrown aside in deference to the unfavourable opinion of certain of the author's friends.

**Western, Squire** (p. 71, l. 34), a jovial, fox-hunting country gentleman in Fielding's novel *Tom Jones*: he is described by Sir Walter Scott as "an inimitable picture of ignorance, prejudice, irascibility, and rusticity, united with natural shrewdness, constitutional good humour, and an instinctive affection for his daughter."

**Westmoreland, Lord** (p. 29, l. 18), or Westmorland, was one of the Tory Ministry formed by Pitt in 1804. He and Lord Eldon resigned office on the appointment of Canning as Prime Minister in 1827.

**Wharton, Thomas, Marquis of** (p. 37, l. 32), was a leading Whig politician under William III. and his successors, and was Lord Lieutenant of Ireland for two years under Anne. He was one of the most dexterous and unscrupulous of party managers. He is said to have been the author of *Lillibullero* (1640-1715).

**Whig Examiner, The** (p. 56, l. 7), a paper conducted by Addison, was started in opposition to *The Examiner* conducted by Swift. Only five numbers were published; No 1 appeared on Sept. 14 and No. 5 on October 12, 1710.

**Wild of Sussex** (p. 4, l. 12). Does Macaulay mean the Weald of Sussex? The centre of the county (Sussex) is occupied by a woodland tract denominated the Weald (Saxon weald, a forest). It extends from the Downs, to which it runs parallel, to the Surrey Hills. Once this tract was an immense forest inhabited only by hogs and deer; but it has been cleared gradually and brought into cultivation.

**Will's** (p. 47, l. 15), a coffee-house in Russell Street, Covent Garden, the favourite meeting place of men of letters. The paper from Will's criticised the current dramas, or contained a copy of verses from some author of repute, or a piece of general literary criticism.

**World, The** (p. 51, l. 1), a series of essays and sketches, edited by Edward Moore (1712-1752), some of which were contributed by Lord Chesterfield and by Horace Walpole.

**Wycherley, William** (p. 52, l. 18), dramatist and poet, and a brilliant figure in the gay and profligate society of the day.

**Young, Edward** (p. 41, l. 5), "the author of *Night Thoughts*, a clergyman and courtier, who having vainly attempted to enter Parliament, then to become a bishop, married, lost his wife and children, and made use of his misfortunes to write *Meditations on Life, Death, Immortality, Time, Friendship, The Christian Triumph, Virtue's Apology, a Moral Survey of the Nocturnal Heavens*, and many other similar pieces."

**Yucatan** (p. 24, l. 21) is a peninsula of Central America, running out into the Gulf of Mexico. Prescott, in the appendix to *The Conquest of Mexico*, writes of the slopes of Chiapa and Yucatan thus: "In the midst of these lonely regions we meet with the ruins, recently discovered, of several ancient cities, Mitla, Palenque, and Itzalama, or Uxmal, which argue a higher civilization than anything yet found on the American continent."

## QUESTIONS.

### PAGE

4. Give an account of Rev. Lancelot Addison.
5. What anecdotes can you recall of Joseph Addison's boyhood? and state all you know about his education.
6. How were Dr. Lancaster and John Hough and the Cherwell connected with Addison?
7. What is your estimate of Addison's classical attainments? State what you know of Lucretius, Claudian, Milton, Virgil, and Macaulay's School-boy.
8. What do you know of Euripides, Theocritus, Plutarch, Juvenal?
9. Explain "the Cock-Lane Ghost" "the Thundering Legion."
10. Distinguish aphorism and apophthegm. Who wrote *The Barometer*, *Dissertation on the Epistles of Phalaris*, and *Gulliver's Travels*?
11. What happy touch does Macaulay suggest that Swift borrowed from Addison?
12. What is a heroic couplet? Name authors that have used it with most success. Explain "decasyllable," "Brunel's mill."
13. Who used the following expression, about whom, and in what connection: "After his bees my latter swarm is scarcely worth the hiving"? Explain the remark fully.
14. Who was Rasselas? in what art was he instructed? how far did he succeed in that art? Whom does Macaulay compare to Rasselas?
15. Why did Addison require an intimate knowledge of the French language, and how did he acquire it, and where?
17. Write notes on "The Kit Cat Club," "Dacier was seeking the Athanasian mysteries in Plato."
18. What do you know of Malbranche, Hobbes, Newton, Dryden, Lessing?
19. Criticize the following remark: "Boileau's profession of regard (for Addison) was probably the effect of his civility rather than approbation." Explain "the inelegant idiom of the Po."

20. What are alcaics, elegiacs, epigrams, hexameters? Name distinguished writers of each.
21. What event drove Addison from Paris?
22. Explain "Ligurian coast," "capuchin," "carnival," "house of Doria," "Lake Benaeus."  
What places did Addison visit in his travels in Italy?  
Where did he in all probability get the hint for his *Cato*?
23. Describe San Marino.  
What do you know of St. Peter's and of the Pantheon?
24. What did Addison see at Naples and in its environs?
25. What is a felucca? What places did Addison visit in a felucca?
26. Write notes on (1) a Talbot, (2) the Museum, (3) Catinat, (4) Mont Cenis, (5) *The Essay on Criticism*.
27. Compare Addison's feelings about the Alps with those of a modern traveller.
28. Write notes on "the United Provinces," "the Captain General," "Cathedral closes."
29. Compare the state of parties in 1714 and in 1826.
30. How came Godolphin to employ Addison as a poet?
31. Account for the success of *The Campaign*.
36. What do you know of Filicaja, Dr. Arne, "the illustrious dead of Santa Croce"?
37. Who were Sir Charles Hedges, Harley, Wharton?
38. etc. Sketch Addison's career in Parliament.
39. Write notes on Grub Street, *The Craftsman*, pamphlet, cassock. Quote any striking sentence in which any of these occur in this Essay.
40. What are the vices ordinarily attributed to political adventurers? Point out how Addison was free from these, and give reasons for his popularity.
42. What do you hold to have been Addison's chief faults, and how do you condone or excuse them?
43. Name Addison's chief friends, and give a short account of each.
47. Explain "he was a rake among scholars, and a scholar among rakes."  
Who were Isaac Bickerstaff, Paul Pry, Samuel Pickwick?
48. Who uttered these words and on what occasion, "I was undone by my auxiliary"?

49, etc. Enumerate briefly the chief merits of Addison's Essays in *Tatler* and *Spectator*.

50. "His tone is never that either of a Jack Pudding or a Cynic." Explain this.

51. Write notes on "the Great First Cause," "Puck," "Seraphim,"  
What did Soame Jenyns imagine?

52. For what are Jeremy Collier and Tillotson remarkable respectively?

53. Name a few of Addison's most admirable portraits and papers in *The Tatler*.

54. "The services of Marlborough had been so splendid that they were no longer necessary." Explain this.

55. Explain "the ditches of Walcheren," "resigned his Fellowship," "raised his eyes to a great lady."

56. What was *The Whig Examiner*, "Stella," "Ambrose Phillips"?

57. Distinguish "Will's," "the Grecian," "Child's," "St. James's."  
Draw a portrait of the Spectator himself.

58, 59. Sketch the plan and subjects of *The Spectator*. What does Macaulay consider the best and the least valuable papers in it?

60. Account for the success of *The Spectator*.

61. "It began in dulness and disappeared in a tempest of faction." Illustrate this.  
What do you know of the origin and production of *The Cato*?  
Name any anachronisms connected with it and its representation.

62. Explain prologue, Jonathan's, Garraway's.

63. By what jest did Bolingbroke disturb the triumph of the Whigs at the first representation of *Cato*?

64. Who were John Dennis, Racine, Alfieri?

65. Tell the story of Pope's change from admiration to hatred of Addison.

66. What do you know of *The Guardian*, *The Englishman*?

67. What effect had the death of Anne on Addison's fortunes?

68. What story is told about Addison and a letter to the King?  
What is your interpretation of such a tradition?

69, etc. How did Swift and Addison behave to each other in Ireland?

71. Write notes on "The Drummer," "Squire Western," "The Freeholder."
- 72, etc. "Pope had discovered that Addison was jealous." Elaborate this.
75. "Addison had made a rival translation; Tickell had consented to father it; and the wits of Button's had united to puff it." Explain the suspicion or misconception expressed thus.
- 76, etc. "Mens sana in corpore sano." Explain how Pope was an example of the reverse of this truism.
80. Write a full note on "the Chloe of Holland House."
82. In what connection does Macaulay say, "As yet there was no Joseph Hume"? Explain "the House of Rich."
- 83, etc. Explain the estrangement between Addison and Steele. What was the Peerage Bill?
84. Who was "Little Dicky"?
- 85, etc. Give an account of the last few days of Addison's life, his death, and funeral.
88. Summarize Addison's virtues and accomplishments.

### SUBJECTS FOR SHORT ESSAYS.

1. The pen was a more formidable political engine than the tongue. Is this true of the present day?
2. The work of a Reviewer, and *Lives Boswelliana*.
3. Popularity, and various ways in which it may be won.
4. Conversation. What are the requisites for a good conversationalist? Do you agree with Addison that "there is no such thing as real conversation but between two persons"?
5. "Every office has some little mysteries which the dullest man may learn with a little attention, and which the greatest man cannot know by intuition."
6. "See how a Christian can die," said Addison; but more may be learned from his life.
7. What kinds of service to the nation should entitle a man to be buried in Westminster Abbey?
8. The advantages and disadvantages of "a keen sense of the ludicrous."

## MACAULAY'S STYLE.

His vast erudition and prodigious memory supplied him with a copious vocabulary, and stores of knowledge from which to illustrate his meaning, enforce his argument, and delight his reader. His mind was that of an advocate, not that of a philosopher; and his style is marked by clearness, vivacity, and rhetorical power.

**Clearness**: He thinks clearly (not deeply) and writes clearly; provided the reader understands the literary allusions, there is not a paragraph nor sentence in this Essay involving any obscurity or doubt concerning the author's meaning.

Vivacity is attained (a) by animated description (*e.g.* p. 5, l. 35-p. 6, l. 17; p. 43, l. 22-p. 45, l. 14; p. 53, l. 30-p. 55, l. 8), Macaulay is one of the best of story-tellers: (b) by brilliant illustration, often borrowed but always apposite and natural (*e.g.* p. 1, ll. 12, etc.; p. 2, ll. 7, etc.; p. 3, ll. 9-12; p. 3, ll. 26, etc.; p. 11, l. 36; p. 12, ll. 20, etc.; p. 14, ll. 19, etc.; pp. 19 and 20; p. 32, ll. 31, etc.; p. 39, ll. 33, 34; p. 45, ll. 21, 22; p. 60, ll. 5-7; p. 65, ll. 27, etc.; p. 74, ll. 34, etc.; p. 82, l. 3); (c) by short sentences with sparse use of the relative (*e.g.* p. 6, l. 34-p. 7, l. 26; p. 21, ll. 3-15; p. 22, l. 28-p. 23, l. 4; p. 27, ll. 21, etc.; p. 25, ll. 9-20; p. 34, l. 28-p. 36, l. 18; p. 40, ll. 1-16; p. 50, ll. 3-24; p. 51, ll. 10-35; p. 58, l. 1-p. 59, l. 21; p. 66, ll. 18-24).

Rhetorical power is shown in pp. 7-10, pp. 19, 20, pp. 73-79, where he plays the *rôle* of an advocate decrying Addison's classical attainments, defending Boileau's sincerity, and attacking Pope's malignity. He even indulges in the rhetorical interrogative in pages 19, 20, 73, and 76; and here we may note his fondness for antithesis, or antithetical balance of word against word, clause against clause, or sentence against sentence (*e.g.* p. 2, ll. 18-26; p. 4, ll. 20, etc.; p. 5, ll. 11, etc.; p. 13, ll. 17, etc.; p. 14, ll. 34, etc.; p. 16, l. 23; p. 17, ll. 34, etc.; p. 43, ll. 30, etc.; p. 47, ll. 24, 25; p. 52, ll. 18-32; p. 54, ll. 3, 4; p. 66, ll. 18-34; p. 87, ll. 33-36; p. 88, ll. 32 to end); repetition of the same phrase or word at the beginning of several sentences in succession (*e.g.* p. 2, ll. 22, etc., *she seems*; p. 3, ll. 9, etc., *some*; p. 6, ll. 21, etc., *still*; p. 47, ll. 10, etc., *it was to*; p. 87, ll. 1-10, *who had*; p. 87, ll. 28-31, *the same*); and rhetorical hyperbole (exaggeration) (*e.g.* p. 21, ll. 29-32).

## HELPS TO FURTHER STUDY.

1. Larger annotated edition (with appendix and chronological table) of this Essay, by the same editor, in Macmillan's *English Classics for Schools*.
2. Dr. Johnson's *Life of Addison* in *Lives of the Poets*.
3. Courthope's *Life of Addison* in *The English Men of Letters* series.
4. J. Cotter Morrison's *Life of Macaulay* in *The English Men of Letters* series.
5. Thackeray's *English Humourists*.
6. Leslie Stephen's *English Literature and Society in the Eighteenth Century*.
7. Montague's Edition of *Macaulay's Essays* (3 vols., Methuen).
8. Some of Addison's own essays should be read by every student of this Essay; also Pope's *Rape of the Lock* as a characteristic poetical production of the period.
9. A detailed examination of Macaulay's style will be found in *English Prose Literature*, by W. Minto (Blackwood); a shorter study in *Nineteenth Century Prose*, by J. H. Fowler (A. & C. Black).

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